TWENTY-EIGHT PAGES

THE NEW YORK DRAMATIC MIRROR

VOL. XLVIII., No. 1,240. NEW YORK: SATURDAY, SEPTEMBER 27, 1902. PRICE TEN CENTS.

Photo by De Young, N. Y.

CLARICE VANCE.

THE MATINEE GIRL

The more I see of the Rogersbrothers the more I like problem plays.

There is nothing like them, and they are like nothing else. Sometimes I think they may have floated here from some other planet and brought their clothes with them ready made.

They never burlesque actual clothes, but they have weird effects—tailor-made nightmares—that make you shudder and shiver.

You take an English tweed Norfolk jacket and run leather lacings up and down the back as though ribbon were to be put through but wasn't, and it makes you feel uncanny.

Then they have Summer-weight coats made with an outlined yoke and a sort of floating Watteau effect with a deep border of fur. Diamond ornaments.

There's something batty about these clothes they wear, and you feel somehow as though you were seeing things.

I should say that a Rogersbrother show consisted of two unequal parts Rogersbrother and one part parotic clothes, entirely surrounded by girl.

They have a few real brand new jokes. I wonder where they got 'em? They are no more on Broadway nowadays! And that's all! Whom, you know what? That's all!

But I can't understand why the Rogersbrothers—I am alluding now to the male members of the company inclusively, for all men are brothers—I can't see why they bark so.

I've just gotten over ear-ache from the high-pitched duchess of the farce-comedy and the words spoken so quickly that you wonder they don't make signs or else sing it, and now I've had to sit through an afternoon of regular Newfoundland and Saint Bernard barks. Lee Harrison barks loudest and longest and heartiest. He deserves a blue ribbon for this. And every one else in the cast can get honorable mention for the same game.

Harrison barks even when he's making love, and you wonder—they are so fond of funny effects—why they don't send him on with a muzzle.

You can find reasons for most things, but this Great Dane effect is incomprehensible. If you were to close your eyes at certain parts of the play you could imagine you were at a Dog Show at Madison Square Garden.

I went around to Park and Tilford's to send them in some biscuits, but Melville Ellis, R. Y. A. (Rising Young Actor), suggested that I make it bones.

He explained that the deep baying I complained of was a regular stock in trade in comedies of this kind, and that the hurried exits and entrances were also subtly artistic.

It was just bow-wow-wow and hustle off and on the whole afternoon. Then a swirl of girls trooped on and there was a song and dance, and then there was conversazioni on the dachshund plan, and then another swirl of girl.

But there's good in everything, and there is an educative feature in this show that is novel and interesting.

A young man with the striking name of Honey comes on with two or three of the Rogersbrothers. All are in evening dress.

The other chaps wear the rakish smiles that actors always affect when they put on clothes of this sort. They seem to have an impression that joy and a dress suit are inseparable.

Their coats are glued to their backs, showing exquisite curves. They hold their elbows out and their hats at an angle like the pictures on a tailor's fashion plate.

Amidst all this impressive display of manly charm and buoyancy, Honey—the sweet thing—stands simple and unconscious and a trifle sad-looking, as though he realized what life really is—absolutely unconscious of his clothes.

It is what you might call an artistic triumph—exposition of clothes as incidental to one's art—by Honey!

"Who is that distinguished looking man?" I asked the Matinee Girl I was with.

She looked on the programme. "His name is Honey," she said simply. "Let me have the glass till I have a look at him," I said.

"He ought to be up at the Empire, that man ought," I continued with enthusiasm.

"He's an Englishman," she said.

"Ah!" said I.

The fact is that not one American actor in fifty knows how to wear the conventional togs of evening.

They make a stagger at a Tuxedo, but when it comes to a long-tailed coat—ye gods and little fishes!

When they add an Inverness and a crush hat, the tailor angels in heaven weep!

Some dramatic school ought to secure Honey and give him charge of a class in How Not to Wear Clothes.

We can allow for uniforms. The martial air of a soldier as well as his swagger all aid in giving character to a uniform. But mufti clothes—dear me! It ought to be easy.

Any number of our very cleverest actors look like stuffed figures in evening dress. The golf costumes and the yachting suits are bad enough, but when they don the other duds it's something like keen pain to look at them.

The Honey Boy should certainly take a class. And I didn't hear him bark once. How can he assume a place with the Rogersbrothers and not cultivate a bark?

But speaking of clothes reminds me of Teddy Brown. Teddy is a great boy for clothes. He always has the very newest thing in high hips and shirred backs and dinky belts.

But there is no denying that he's thin. So very, very thin!

He called in the other day, looking sad in a long Oxford raglan that just escaped the ground, with a puff back and a waistcoat that looked like a new dining-room art wall paper.

"What on earth is the matter?" I asked. "You look as though you'd lost your last dollar."

"Do you think I'm so very thin?" he asked, suddenly.

"You certainly are not what one might call a heavy built man," I replied carefully. "I should call you thin."

"Noticeably so?"

"Not if one wasn't thinking about being thin or being fat. But why do you ask?"

"Well, I called in to order some clothes at my tailor's this morning and I told him I wanted them to fit this time, for a change. What do you think the beggar said?

"Now, how should I know, Teddy?"

"He said: 'Now you leave it to me, Mr. Brown; you don't want anything to fit. You want clothes that will make you look well.'"

Hilliard, one of the handsomest actors on the American stage, always wore evening clothes hideously. He came on like a resplendent black and white sunburst. He was perhaps the most horrible example of them all.

Willie Collier and Fritz Williams are a close second. Both good—nay, more—sterling actors—insist on having their clothes molded to them, just as Edna Wallace Hopper has her tights.

But it isn't so much the fitting but the jaunty carriage that the American actor assumes when he gets into these things. There's no earthly reason why a man should put on dignity, gayety or anything else with a dress suit any more than he does with pajamas.

It's all in the day's work. Every actor ought to paste this line across his mirror: "I Must Not be so Natty that I Suggest Nobby Styles."

We laugh idiotically at one scene in the Rogersbrothers which seems to be entirely new.

It is a dinner scene and a tureen of soup is served. As one Rogersbrother serves it it drops from the ladle to the plates with a sound as of falling pebbles.

As they eat the soup the same effect continues, and listening to the pattering succession of sounds the audience finally gets into a perfect gale of laughter and even the orchestra joins in.

Now what is it we laugh at in this? The sound means nothing especially. Or what does it mean? What are these mysteries that make us laugh without knowing why?

This wonder of laughter is fascinating. There is a vital microbe of some sort in this fun. One of these days they'll be able to inoculate people with a sense of humor.

Then we may have some really funny comedies. Oh, happy day!

This falling pebble, or china pellet, or whatever foolish thing it is, creates some impression. That is it. It is an impression, but who could analyze it? Who would want to analyze at a Rogersbrothers show, that sounds in parts like Uncle Tom's Cabin when Eliza is chased over the ice?

But it makes you think. The college of the future will have humorous professors. Come to think of it, the Chicago colleges have humorous professors now. But they don't know it.

The study of pantomime is the thing that will give us a great deal of light on this subject. L'Enfant Prodigue gave us a hint of the charm there is in an appeal to the brain by means of a wordless art set to music—two mystical languages speaking together but in perfect harmony.

One day, it seems to me, we shall be wordless, as we are getting to be wireless.

Looking from a high window for a thought the other day among the clouds, my eyes fell to a roof—a roof so far off that it was an impression only.

There was first a wonderful glory, a glitter, a sparkle, a dazzle, that riveted the eye. It was new tin that men were putting on the roof.

The men themselves looked like gnomes against this dazzling background. They were black outlines. But the suggestion they carried was that they were working each at his task—one kneeling and hammering—one crawling along with a soldering iron. You could even see the gleam of red at its point and the whiff of smoke that followed it.

All were sober, serious, industrious. Suddenly through a skylight in the roof there popped another gnome—popped up from the waist only like a jack-in-the-box. He held a glass pitcher in which there was a golden brown liquid topped with white foam.

He filled out glasses of this and distributed it to the gnomes. One by one they were refreshed and the skylight man vanished. The men went on with their work, but their manner and attitude was different. They showed a laxity—an expectancy.

Pop! The demon of the skylight appears again with another pitcher. Again the performance is repeated, and again, and again.

Each time the gnomes were getting more slow. They lit pipes and sat on the cornice and dangled their feet in the air and began to play. They tried to push each other off the roof and spun tin spirals in the air into one another's faces.

By the time the imp made his eighth appearance in the skylight work was suspended and the gnomes were indulging in a dance, during which they flecked melted lead at one another and poked each other in the ribs with red-hot soldering irons.

And, of course, I laughed. Why?

THE MATINEE GIRL.

PLAY FOR BLANCHE WALSH NAMED.

The new play written for Blanche Walsh by Stanislaus Stange has been named The Daughter of Hamilcar. Although based on Flaubert's "Salammbo," Mr. Stange has, it is said, practically evolved an original play, in which several characters are introduced that do not appear in the book. The play, a tragedy, is in five acts and eight scenes.

BARNABEE'S TRYING EXPERIENCE.

Henry Clay Barnabee became hospitality last Wednesday evening and started on a tour of exploration, while waiting for his new theatre, the performance of Robin Hood at the Academy of Music. Mr. Barnabee met with no mishap, until he ventured into a corridor unknown to him and strayed some distance from the stage. At last, having gained the information he desired, he started to return, feeling fervently that it was possible he might be detained on the premises. His return journey was successful until he came near its end, when he learned to his dismay that the astute attendants, acting upon their instructions, had barred the only means of entrance to the stage. Finding that knocking was of no avail, Mr. Barnabee, in the dilemma of his predicament, decidedly hurriedly to go through the street to the stage entrance and by this roundabout way return to his rightful sphere. This he did, heedless not the fact that he was clothed in the motley garb of the Sheriff of Nottingham. Needless to say, his appearance on Fourteenth Street was the occasion of much excitement and the ribald jests of the lolling on that thoroughfare, who crowded around him, not sure whether he was suffering from insanity or was a human advertisement for some dentist, patent medicine, clothier or other business enterprise. At this juncture a policeman, attracted presumably more by curiosity than the call of duty, appeared and had about decided to take the veteran actor into custody as a suspicious character when a stage hand, likewise attracted by the hubbub, appeared, identified Mr. Barnabee and led him repentant upon the stage, where those on the scene had been striving heroically to keep the performance going by numerous repetitions of songs and the insertion of impromptu dialogue.

AN INTERESTING SYSTEM.

Charles A. Pollard, manager of the Pollard Juvenile Opera company, that will shortly return to Australia after having met with splendid success during an extensive tour of the West, recently described the system that makes performances as remarkable as those given by the Pollard organization possible. From 1870, when the first Pollard Juvenile Opera company was founded by the father of Charles A. Pollard, the youthful members of the family bearing that name, with other children, have from liberal babyhood been assiduously trained for professional work. When they become too old for further association with a juvenile company it is usual for the graduates of this thorough course of theatrical learning to go on the regular operatic stage, for which they are, as a consequence, eminently adapted. Thus the Pollard company seldom remains the same, being constantly recruited by the addition of new members, many of them Pollards. The present company will not be seen again in this country, but the new one now being trained and rehearsed will doubtless come to America, while those of the home-going coterie will for the most part return to their respective parents in Australia to complete their education along other lines and eventually to join the ranks of adult players.

SHERLOCK HOLMES IN SIX TONGUES.

H. B. Hamilton, business-manager of William Gillette, returned from England last Wednesday and is authority for the remarkable statement that Mr. Gillette's and Sir Conan Doyle's melodrama, Sherlock Holmes, is being presented in six different tongues in England, Amsterdam, Copenhagen, Budapest, St. Petersburg, and Brussels, and that five companies are appearing in it in England alone.

Mr. Gillette's season in the play will commence at Springfield, Mass., on Oct. 17, and on Nov. 10 he will open an engagement at the Knickerbocker Theatre.

Mr. Gillette's company this season will include Elida Cortelyou, a cousin of President Roosevelt's secretary, who will be his leading woman. Five members of the company will sail for this country this Wednesday on the Germanic. Among them are Herbert Percy and Quinten McPherson, both English players who have never been in America.

CLARICE VANCE.

On the first page of THE MIRROR this week appears an excellent likeness of Clarice Vance, the Southern singer, who for the past five years has been a headliner in the best vaudeville theatres. Miss Vance decided to be her own manager this season and has succeeded so well in her bookings that she has no open time until after May 1. Miss Vance's regular tour begins at Hyde and Behman's Theatre, Brooklyn, on Oct. 20. During her Summer vacation Miss Vance has not been idle, and has nearly completed two novel sketches for prominent vaudeville players, that will be produced the early part of next season.

ENGAGEMENTS.

Trevor L. Carwell, re-engaged as musical director with Rose Melville in Sis Hopkins.

Alfred L. Dolson, press agent for Pain's Last Days of Pompeii, closed a twenty weeks' engagement with that spectacle Monday, Sept. 15, and will manage Dolson's Tent this season. This will make Mr. Dolson's third season with Gus Hill, and he has also been re-engaged for Pain's attractions next Summer.

Mary Blyth, with Mrs. Le Moyne.

Melville Stolz, by Florence Bloefield, as business-manager with Anna Held; Samuel F. Kingston, now acting in that capacity, to perform similar duties with the Rice Axe Company, that will appear at Rice's not to be visited by Miss Held.

Maud Sebbo, to play Blossom in A Hot Old Time.

Dan Baker, for The Messenger Boy, to replace Harry Kelly.

Charles Balsar, with Stuwel's Romeo and Juliet.

Carlotta Gilman, for the prima donna role in Foxy Quiller.

Ben Lodge, for the principal comedy role in Charles H. Holmes' production of The Show Girl.

Edith Merrilees, re-engaged to play Lisa in The Christian.

For The Understudy: May Lillas, Andree de la Montayne, Bertha Warfield, Diz Carruthers, Anna Wilson, Claudine Sharp, and Amelia Pierson.

Guy Coombs, to play Lieutenant Karel in Hoch, the Consul.

Paul Terhune, to play Colonel John Bently in Lon Gassett.

Through the Actors' Society: Will Davis, with the Empire Theatre Stock, Toledo, O.; Charles Gilney, with When Knighthood Was in Flower; Richard Sherman, with At Valley Forge; R. F. Allen, with When We Were Twenty-one; Charles Kennedy, by Charles E. Blaney; Marion Leonard, with The Man Who Dared; George McVean, with the Proctor Stock; Ethel Brandon, by R. Duncan; George O. Morris, with The Searchlights of a Great City; Murry Woods, with Blaney's Brooklyn Stock company.

Lillie Hall, for Colorado in place of The Greenhorn.

Thomas Phillips, with The Beauty and the Beast in Chicago.

Wels and Agnett, with Mason and Mason in Rudolph and Adolph.

Fred Hight, with Charles B. Hanford.

Thomas Castleton, for Beyond Pardon.

John Ferris, for Life's Great Lesson.

F. Charlton, for Gypsy Jack.

Tom North, as manager of Jule Walters' Ride Tracked.

Mary Downes, with Edward Waldmann, for Portia, in The Merchant of Venice.

Robert Weber Bruner, to support Paul Gilmore.

Isabel Fenton, for The Two Sisters.

Virginia Perry, re-engaged with Bezzar Prince Opera company, for characters.

F. Owen Baxter, the English actor, with N. C. Goodwin and Maxine Elliott.

For Mrs. Le Moyne's company in Among Those Present: George Douglas Parker, Olga Flinch, Marion Ashworth, Cornelia Hunter, George Gaston, Algernon Tassin, William Clagett, Anna Zorn, and Edwin James.

Leona Gillette, to play Beck Thatcher, in Huckleberry Twins.

Thomas H. Burton, by Frank L. Perley, for The Chaperons.

J. A. Wallenstedt, by Fisher and Ryley, for Floradora (Eastern).

Hattie Foley, to play Mrs. Canby in Arizona.

REFLECTIONS.

Freaks, a play by Hoyte Thorne, produced for copyright purposes by Richard Carle at Bay View, has the title of Freaks, The Story is Welsh, and was created by Mrs. Patrick Campbell.

Andrew Forsyth, a member of Alden Benedict's Westwood company, was taken ill during the company's engagement at Haverhill, Mass., recently and was removed to the Home of Peace Hospital, where he is at present.

Gus Pixley has closed with Fisher and Carroll and joined Otto Kotty's Dancing Co. Chorus company. Blanche Cronin has also joined the company. Next season Hyde Black will feature Mr. Pixley in a new comedy.

A road company is being organized to present The New Clerk. The comedy will commence its tour at the Boston Museum in October.

Sidney Ellerby has signed contracts to produce another spectacle at the Pawnee Industrial Exposition next year, entitled Venice. One of the scenes will show an elaborate water carnival.

The regular Sunday night vaudeville concerts were commenced at the New Star Theatre last Sunday evening.

Jerry L. Glendenning has resigned his position with the Shubert Brothers' enterprises and will become a partner in a brass foundry at Syracuse, N. Y.

Joseph Jefferson last week lost a suit for damages brought against John Guy Roberts and Matthew D. White, because they had cut down seventy-five shade trees in 1901 near the former home of the actor at Hobokus. The case was heard before Judge Dixon in Hackensack.

During a performance of The Power of Love by the Cook-Church Stock company at Fall River, Mass., last Wednesday, a platform behind the scenes upon which Lottie Church, Virginia Darrell, and Harold Woolf were standing, collapsed, throwing the three to the stage, eight feet below. The two latter escaped with slight bruises, but Miss Church's left ankle was dislocated and she will be confined to her room for a week. As the play was nearly over the audience was dismissed and Miss Church's understudy took her part the following day and will continue in it until she is able to reappear.

Henry W. Savage's successful production of George Ade's comic opera, The Sultan of Sulu, it is announced, will have its first New York presentation at Wallack's Theatre about Jan. 1.

Mlle. de Villiers, the French prima donna, who is to sing the leading role in The Silver Slipper, arrived for America on the Etruria last Friday.

Dr. H. Delmar French, the recently appointed Dean of the New York School of Journalism, is dramatic editor of the Brooklyn Citizen. For several years he has been instructor in journalism in the Brooklyn Institute of Arts and Sciences and has lectured on professional topics at leading colleges and universities. Dramatic literature, history of the drama and the stage, principles of dramatic criticism, literary culture and all of the branches of the art of newspaper making are among the subjects included in the curriculum of this school for the professional training of journalists.

Ninety and Nine will have an English copyright performance, simultaneously with its production here.

The Stubbornness of Geraldine is the title given the new play by Clyde Fitch, in which Mary Mannering is to appear.

Dan Smith, of the Sally in Our Alley company, has invented a rotary gasoline engine, upon which he will endeavor to secure a patent.

F. Louis Werba will hereafter be business-manager of the New York Theatre, and Rich and Harris will direct the affairs of the roof-garden. Edward E. Rice will manage the Sunday night concerts and commenced his new duties last Sunday evening. At the conclusion of the present season the New York Theatre will be remodeled.

George W. Lederer and A. H. Chamberlyn came to an amicable understanding last week and dropped their respective suits against each other.

John N. Trump, dramatic editor of the Worcester, Mass., *Spy*, has accepted a position with the New York *American and Journal*, and S. Goddard Austin, the associate dramatic critic and musical editor, will have entire charge of the dramatic news.

Mr. and Mrs. James J. Ryan (Jessie Merritt), who have been spending the Summer at Long Island, Portland Harbor, Me., returned to this city yesterday to begin rehearsals with Sidney S. Toler for The Belle of Richmond.

Jessie Mae Hall returned from St. Louis on Friday.

Marguerite St. John, the English actress, has been specially engaged by Amelia Bingham for The Climbers company. Miss St. John has been prominently identified with the preliminary arrangements for the Woman's Exhibition.

Oscar Hammerstein is at work on an invention to mechanically put the outside wrappers on cigars. This is about the eightieth invention of a similar character that Mr. Hammerstein is responsible for.

Robert E. Johnston, manager of the St. Nicholas Music Hall, brought suit against Madame Mantelli De Angelis, the soprano, in the courts last week, charging breach of contract, occasioning a loss to him of $1,709.45. Claiming that the singer was a non-resident, he asked for an attachment. Madame De Angelis, through her attorney, showed that she had been a resident of this county since 1894, and Judge Gildersleeve vacated the attachment.

Harry Corson Clarke will sever his connection with his present managers, Goodhue and Kellogg, on Oct. 11. He will probably organize a company of his own in San Francisco and play a Western tour.

George W. Monroe writes that the public prints have erred in stating that the child born to his wife, Anna Kenwick Monroe, on Sept. 6, is a boy. Mr. Monroe protests that the baby is a girl and gives the further information that the name Virginia has been bestowed upon her. Mrs. Monroe will join Mr. Monroe in The Doings of Mrs. Dooley within a few weeks.

William O. Hazeltine, now a member of the Captain Molly company, has been engaged to originate the role of Pembroke in Mrs. Le Moyne's new play, Among Those Present.

The latest Drury Lane melodrama, The Best of Friends, will be produced in this country by Charles Frohman. The scenery, contrary to the usual custom followed in the importation of Drury Lane plays, will be made here.

The annual season of grand opera by the Maurice Grau company at the Metropolitan Opera House will commence on Nov. 24 and continue for seventeen weeks, during which sixty-eight performances will be given, fifty-one at night and seventeen matinees.

Ezra Kendall commenced his season in The Vinegar Buyer at Atlantic City, N. J., last evening.

The Fortune Teller is to have an Australian production in December, George Musgrove having secured the rights to the comic opera for that country. The services of Edward Elkus, who assisted in staging The Fortune Teller here, have been loaned to Mr. Musgrove by Frank L. Perley for five or more weeks, and Mr. Elkus will sail for Australia the last of October. The scenery and costumes will be those used by Alice Nielsen in London and the company will be composed either entirely of English players or Australian. Should The Fortune Teller prove successful in Australia Mr. Musgrove may also produce later The Singing Girl and The Serenade.

IN OTHER CITIES.

SAN FRANCISCO.

The most important event of the past week has been the first production on any stage of Charlotte Thompson's new play, Miss Kentucky, at the Alcazar. All the critics have unanimously criticised the play very favorably, crediting it with possessing much originality and clever delineation of character. The production is elaborate and there is no extravagance. Notwithstanding the obvious commands the play has proved a great drawing card, the audiences having increased until the last performance, when the theatre was packed to the full capacity. The presentation here is highly artistic, the stage settings being as elaborate as any of the most pretentious offerings that have been seen here, Florence Roberts in the title-role was excellent, by contrast dressed Miss Roberts will give Zaza 23-27 and will close her season with A Country Girl 28-Oct. 5. The new stock co. opens Oct. 6 in The Ambassador.

Tommy Hill and co. at the California closed 13 with the Red Kloof. The regular season opened with The Prodigal 14. The Convict's Daughter 21-27. Wyatt Mustang 28-Oct. 5.

The Webb and Fields productions at Fischer's have proved tremendous drawing cards, having now been given for 200 consecutive performances to houses packed to overflowing. On Admission Day, 9, over 2,000 people were turned away. The next production is Wild-I-Gig.

Nell Burgess in The County Fair opened 15 at the Columbia and will run to 21. Business has been good and the production speaks with much favor. J. H. Stoddard will open 22 in an elaborate production of Beside the Bonnie Brier Bush. Marguerite Sylva will follow in The Streets.

Denis O'Sullivan will close his engagement at the Grand Opera House 21. For the final week he will give Arabi-an-Nights, Colleen Bawn, and The Shaughraun. His engagement has been consistently successful and he has had efficient support from the regular stock co., headed by Stanchell Hayall. The next attraction is Wilfred Clarke.

At the Tivoli grand opera still holds sway, Otello was given 8 and alternated with Favorita. Crowded houses were the rule. This week La Gioconda and La Traviata are the bills. The latter was to have been the opera last week, but Tina di Spada, who was cast for Violetta, was indisposed, so that a postponement was necessary.

The Fugitive did an excellent business at the Central last week. The Prince of New York is the bill 15-21, with Georgia Cooper in the leading role. Down Mexico, by Leo Arthur, will be produced for the first time on any stage 28.

La Tosca is now being prepared for an early production at the Tivoli. The plans for the scenery have arrived from Italy and the presentation will be brilliant in the extreme. De Padova, who created the role of Scarpia, will head the cast.

Work on the new Republic Theatre began 11, and the old Metropolitan Temple, at Fifth and Jessie streets, is being remodeled. FRED D. GILMORE.

PITTSBURG.

A Stranger in a Strange Land, with its conglomeration of comical situations, kept the large audience at the Grand 15-20 in almost continual laughter, and every member of the cast entered into the play with spirit and vivacity that made it very entertaining. It was given the usual careful mounting so characteristic of Stage Director Huffman. Wilton Taylor was thoroughly alive to the requirements of Charles Dudley, which part he played with vim and enthusiasm. Charles Abbe was well made up as the American Indian, Te-Ma Noo, and his drollery earned a goodly share of the laughter. William Ingersoll was happily cast as Jack Thorndyke, and played the part with his usual amount of freedom in characters of this type. Robert Elliott made a coarse Westerner of Dr. John Beller that added to the fun. James Cooper did an excellent bit of character work as Watson. Lawrence Underwood as Harrington and Mary Greenleaf as Arthur Lowe acted capably. Eva Taylor was pretty and graceful as Alice Wellington. Alice Gale as the Hon. Mrs. Barton Holcombe, Anna Buckley as May Holcombe, and Minna Phillips as Grace Thorndyke all won approval. Rupert of Hentzau 22-27.

A Mother's Heart, another new play to this city, drew good sized audiences at the Empire 15-20. The theme is somewhat old, and, notwithstanding the plot is rather complicated during the first two acts, and everything terminates satisfactorily in the end. In spots the co. is unusually strong, and as a whole adequate. The scenery is bright and pretty, and the costumes modern and fashionable. Frank Armstrong, as Maitland Ament, was excellent. Richard G. Gardner and J. Angus Gustam as Richard and Walter Renwick, respectively, deserve mention for their earnest work. Marie Warren, as the big-hearted mother, Helen Ament, filled her role with credit. Lillian Rhodes made a strong character of Rose Foster, winning both contempt and approbation. Ada Wagner was a pretty and winsome Lucille Valette, and Lillie Beatrice Abbey as precociously clever as Gladys. Two Little Waifs 22-27.

De Wolf Hopper in Mr. Pickwick at the Alvin 15-20, followed by Stuart Robson in The Henrietta 22-27.

The King of Detectives, in many and varied disguises, had numerous thrilling adventures in the four acts of this new play at the Bijou 15-20, and he and his colleagues were followed with much interest and unrepressed excitement by audiences that filled the house at every performance. The scenery was very good; and the final scene in the third act, that shows the villain and his girl-prey in an air ship with the "King" in his balloon in pursuit and ultimately the rescue of the heroine from the church spire upon which she fortunately fell when cast out by the villain from his air ship, evoked wild applause that demanded several curtain calls. The play is replete with new ideas of the melodramatic class, and will no doubt be successful. There is plenty of room for improvement in the trial scene in the last act; and a few other changes could be profitably made in the preceding acts. E. L. Snader is clever as James Pierce, the detective, although he makes too many confidants of his friends, but this is the author's fault. In short, it would not do to dissect the play; let it suffice that it pleased the people here. E. L. Walton was well made up as Sammy Skivinski, and displayed much subtlety. W. F. Canfield, as George Winters, the villain, had little to do but strut in good clothes, and what little work he did do was lifeless. Ogden Wight won favor as Tommy Baxter, but his singing did not please. Amanda Wellington made a sincere and lovable heroine as Mildred Woodruff. Madeline Lack is a pretty and clever ingenue, and as Betsy Booth became a strong favorite. Ann Fairchild, as the adventuress, Olga Humphreys, was below the standard of this sort of a character. The balance of the cast was mediocre. The Evil Eye 22-27.

The first of E. S. Willard's play to reach the stock houses will be The Rogue's Comedy, that will be given at the Grand 29-Oct. 4. Robert Elliott and Mace Greenleaf, who were in the original cast of Rupert of Hentzau with Mr. Hackett at the Lyceum Theatre, New York city, will essay their original roles in the production of the same play at the Grand 22-27.

When Charley's Aunt is given at the Grand next month Charles Abbe will wear the costume originally worn by the celebrated English actor, Emile Giradot, who created the part when the piece was produced in London. Mr. Giradot, learning of Mr. Abbe's success in this part, forwarded to him the dress he wore when masquerading as the Aunt.

ALBERT S. S. HEWES.

KANSAS CITY.

The Sultan of Sulu reigned supreme from his throne in the new Willis Wood Theatre 15-20. To say that he captured the city would be putting it mildly indeed, for the strength of his arms was felt far out past the city limits, and many of the surrounding towns were included in his newly acquired possessions. Mr. Ade's opera was one of the largest hits made here in years, and drew capacity houses at every performance. Manager Savage has given the opera a superb production, the staging was elaborate and the costumes were beautiful. Every one was pleased, and many made more than one visit. Frank Moulan, as Ki-ram, the Sultan, was the hit of the performance. He proved himself to be a comedian of rare ability, and strange to say possessed of a good voice, two virtues seldom seen together. Maude Lillian Berri scored heavily in the role of Henrietta, her clear soprano voice was heard to excellent advantage, and each of her songs won several encores. Gertrude Quinlan, a favorite here since the advent of King Dodo last Winter, improved her acquaintance as Chiquita, the Sultan's wife. Templer Saxe made a soldierly Lieutenant Hardy, and his several songs, especially "Engaged in a Sort of Way," with Miss Berri, were well received. Robert Lett pleased as Colonel Budd, and Charles Gibilyn as Wakefield Jones, made good in several songs, his best being "Ten Little Gentlemen of Spoonsy Town," sung with the schoolma'ams, made quite a hit. Fred Fraser was very amusing as Hadji and Blanche Chapman was more than acceptable as the Judge-Advocate. The chorus was pretty, and were good singers. Under Two Flags 23-27. Coolantan 28-Oct. 4.

Sweet Clover came to the Grand 14-20, and as it was the play's first presentation here it attracted considerable notice and drew good audiences through the week. Otis B. Thayer and Blanche Hall were featured in the production, and were supported by a capable co. Mr. Thayer made much of the role of Jerome Edwards, and was equally good in comic or pathos scenes. Miss Hall made a sweet, pretty Lily, and her artistic interpretation of the part won much praise. Samuel Reed as Jack Hamilton, and Gertrude Rachell as Daisy Andrews contributed to the comedy element. The other characters who were very creditably were Jack Hamm and Abbott Edwards, as played by Fred C. Hearn and Homer Benton, respectively. Lew H. Reynolds was good as the husband and Percy G. Lesem proved acceptable as Slade. The other characters were well played. The play was staged with confidence as to detail, the first scene being especially pretty. A professional matinee was held on Thursday, when all visiting actors were the guests of the Forest Chevy co. Last Days 21-27. Hawley's Searchlight 28-Oct. 4.

At the Auditorium 14-20 the Woodward Stock co. presented their first comedy of the season, and A Gunner's Mate was chosen as the vehicle for the week. From first to last it could be classified that Mr. Woodward's leading people are far from being good comedians, and had not some of the lesser lights of the organization come to the rescue the play would have been a sad affair indeed. Howell Hansel was cast as Hercules Brander, but his acting was a sore disappointment in every particular. Marian Conover, as Maude, was only fair in the part. H. Guy Woodward, as the negro waiter, was the bright particular star of the evening. His song and dance specialties and a clever monologue were the hits of the performance. William Riley Hatch also acquitted himself well, and his several clever specialties were loudly applauded. Two other redeeming features were the work of Harold Hartsell as Colonel Bunny Gall and that of Estelle Carter as Mrs. Campbell. Both are becoming prime favorites. Willard Blackmore, William Bam, Joseph Tetten, Leslie Bingham, and Gertrude Berkeley also deserve mention. Kit Carson 21-27.

The Minister's Son held the boards at the Gillis 14-20, and played to the usual large audiences. The play abounds in comedy, and W. R. Patton, who essays the title-role, showed himself to be a comedian of ability. Anne Hamilton played Rose Ray in a highly satisfactory manner, winning much applause. William McCauley appeared to advantage in the villainous role of Wesley Coles and Leo Kendall was amusing as Timmy Sims. Others deserving praise are Fred W. Barnard, H. E. Densmore, Leo Streeter, H. S. Gray, Joseph S. Duvall, Louise Foster, and Ida V. Campbell. The play was well staged. The Queen of the Highway 21-27. At Orlando Creek 28-Oct. 4.

Kansas City will keep open house for two weeks, beginning 28, when the Annual Fall Festivities commence. The plans of the Priests of Pallas, the Karnival Krewe, and the Retail Merchants' Association are far in advance of anything ever attempted before, and if this year's carnival is not a grand success there will be many disappointed. The Priests of Pallas parade that takes place on the evening of Oct. 7, has been a feature for years, and this year promises to be an extreme novelty. Instead of the usual floats prepared on wagon wheels, they have been built on electric car trucks, and will be run over the car tracks through the main streets of the city. The advantage gained in lighting will be readily seen, and the grand electrical pageant should prove a decided novelty. On the following night the grand Priests of Pallas ball in Convention Hall will provide some other surprises. The directors promise that the hall will be decorated as it never has been before, electricity will, of course, figure prominently, and greenery will be used in profusion. Georgia Brown, of the Auditorium School of Acting, has had some one hundred young women of the city in training for some time for a grand ballet as the opening feature of the ball. The Retail Merchants' street fair and exposition is being built on a mammoth scale. Twenty acres of ground will be utilized, and the big fair will be divided into various departments—viz., a county fair, the retail merchants' exhibits, the manufacturers' exhibits and the "real show" feature of the exposition, the Bostock-Pearl Carnival Co., that embraces everything from trained animals to high-class vaudeville. President Roosevelt will visit the exposition on the opening day. The railroads and hotels are preparing to handle the largest crowds in their history during the two weeks. The theatres will undoubtedly play to capacity during that time.

While in this city last week J. H. Stoddard had the pleasure of meeting Owen Nugent, now a Kansas City man, but some fifty years ago a countryman of his and a fellow player.

D. KEEDY CAMPBELL.

DETROIT.

Minnie Dupree comes forward as a star in the production of A Rose o' Plymouth Town, that opened a week's engagement at the Detroit Opera House 15. Telling a period in the life of Captain Miles Standish, the joint authoresses, Beulah Marie Dix and Evelyn Greenleaf Sutherland, have composed a wonderfully interesting story for playgoers. Thoroughly American, it should find a warm place on the American stage. The whole play is clothed with a sense of humor that one would hardly have associated with the Pilgrims, and is as a whole one of the most satisfactory romantic comedies seen on the stage for some time. It presents vividly some of the troublous times in the early part of the seventeenth century, when the settlers had to combat against the English invaders on one hand and the treacherous Indians on the other. There is enough excitement in it to keep one in a state of expectation, and while not possessed of much dramatic power, it exhibits comedy of a lighter vein that is delightfully refreshing. The play is an original one, its language rare and the costuming particularly of interest. Minnie Dupree, as Rose de la Noyes, the heroine, gives a portrayal that is bound to win her much praise. She pictures a willful, impulsive but tender woman, and shows power that hitherto no one has hardly believed her capable of. Detroiters are glad to welcome here in this new role and to wish her success as a star. The work of Guy Bates Post as Garrett Foster stands second and is a finished, convincing portrayal, thoroughly artistic and sincere. Augustus Cook was good as Captain Miles Standish, displaying a skill he has given us many examples of. Bennett Sturgis was excellent as John Morgeson. Douglas Fairbanks was humorous as Phillippe de la Noyes. Mrs. Sol Smith was happily cast as Aunt Resolute Story, and she handles the part well. Cornelia Bedford and Edith Wright are both good as Mrs. Standish and Miriam Chillingsley, respectfully. Foxy Grandpa, with Joseph Hart and Carrie De Mar in the cast, is to follow at this theatre.

Shore Acres, under the management of Mrs. Herne, is playing to large audiences at the Lyceum Theater. This play was a success from the very beginning, and is the kind of a drama that never ceases to be interesting. James T. Galloway is a worthy successor to Mr. Herne as the genial, hearty Nathaniel Berry, that he enacts with a delicacy and charm greatly to be admired. Athling Lawrence was Martin Berry and is highly commendable. Charles B. Fisher, as the forlorn Joel Gates, was a study. W. H. Burton was excellent as Josiah Blake. Bert Flansbury is capital as Dr. Sam Warren. James Burrows, as Captain Ben Hutchins, makes a typical old salt. R. S. Wilson took the part of Squire Andrews. Nathaniel Berry, Jr., was excellently played by Master Allan Crollius. James T. Galloway managed the role of Bob Berry with credit to himself and satisfaction to the audience. Belle Theodore, as Ida Berry, is beyond question a capably handled part, and the success she has made to it is entirely due to her own efforts. Helen ... was a lovable character as enacted by Mabel Wright. Mandy Gates was in the care of Vivien Bryen, who for a child was very good. Sadie Cullen, as the servant girl in the Berry household, was capable. The scenery was fresh. Al. H. Wilson in A Prince of Tatters will follow.

Nobody's Claim, an old-time favorite here, is paying a return visit at the Whitney Theatre 14-20, under the supervision of Holden Brothers. The scenery used is exceptionally fine and the co. are about the same as those seen here during the early part of last season, the chief exponents being John A. Preston, Will J. Cove, Jack Ward Kett, Fritz E. Roose, William V. Moog, William Randall, Lulu May Tuohy, Josephine Randall, and Bernice Howard. Some specialties above the average are introduced between acts by Alice Berry, Miss Tuohy, and Jack Ward Kett. The co. will change the bill for Friday afternoon and evening by presenting Sapho, with Bernice Howard in the title-role. John A. Preston as Jean and W. P. Mang as Uncle Cesare. In Convict's Stripes is the next attraction.

C. N. Stark, who has been prominently associated with amateur theatricals in this city and who is a newspaper man, has recently embarked on a stage career, engaging with the Porter J. White co., who are rehearsing at Alcazar, Mich., preparatory to putting on their new play, David Caruth.

A. FRANCIS.

INDIANAPOLIS.

This is State Fair week and all our "country cousins" are in town. Special efforts have been made to entertain them. The weather is perfect. Sousa's Band is giving concerts at the Fair to large crowds.

The Burgomaster made its fourth appearance in this city at English's 15-20 to an audience of fair size and much enthusiasm, so that the familiar and catchy music, the crisp dialogue and the jokes were all well received, and came in for much applause. The chorus is large and efficient, though not particularly good looking. The male chorus showed to advantage in the song "Good Old College Days." The costumes are bright and fresh, the scenery new and the last act is better dressed than it ever was before. The cake walk ensemble just before the finale was very well managed, and was an effective bit of color and grouping.

The Storks, with Richard Carle and the Dearborn co., 22-24.

The Irish Pawnbrokers opened a half week's engagement at the Park Theatre 11-13. The Park's capacity was tested and the thousand-and-one laughs interpreted the hit the play made. Just as to what the author of The Irish Pawnbrokers intended to make out of it, I guess cannot be learned. It may have a plot, but if the authors complied on such lines as the dialogue that I didn't have opportunity to hear, it is a mystery to me. Seriously, the conception, over new lengths, opened for a week at the Park Theatre 15 to a fair sized audience. Most humor is "farmed out" to the facial and comical expressions here the endeavor is a state of "I wonder what he will do next." Violet Dalton is the pretty heroine, and her acts seem to be the best of merit. Wallace, in token especially by Katherine Wayne. The rest of the co. give creditable support.

A large delegation of the Phi Kappa Psi fraternity were attached the Grand 13 in honor of Guy Hunter Hubbard, who is a local member, giving Mr. Hubbard a big "send off," and after the performance a stag supper. One of the most important offices of the fraternity—that of Archon of the Eastern district—was bestowed upon Mr. Hubbard, who capably fulfilled his duties for three terms.

John H. Sloan has completed arrangements for the annual Music Festival for 1903, to be conducted by Theodore Thomas. It will be given at Tomlinson Hall, March 10-13.

The plans of the Shubert Brothers to invade Indianapolis are as yet in the preliminary state, and it may be two or even three years before they have their contemplated circuit of theatres in that portion in operation. That they had this plan in mind when they obtained control of the Dearborn Street Theatre in Chicago they will not deny—in fact, they are unincommunicative on any phase of the subject—nor will they give any indication that it is true. The Minnesota representative's information is reliable, however, and it may not be long before the firm name will appear on the playbills of a theatre in Indianapolis—even if they have to build one.

The larger portion of the co. engaged for Henry E. Burton's musical farce-comedy have arrived in the city, and the work of rehearsing is now going on under the direction of W. H. Edwards, who is producing the play. The co. will include Henry Kent and James Hall, Will G. Marsh, the Hebrew impersonator; the Winston Sisters, and many others prominent in the farce line. The initial production will be given at Terre Haute, Ind., Oct. 1 and 2, and the co. will go from there into Illinois.

Fair Rank closed a very successful Summer season last week.

GEORGE S. APPLEGATE.

BUFFALO.

Sergeant James opened for a week to crowded house at the Teck 15 and was very favorably received. It is a well-written military drama, with many stirring climaxes and a wealth of beautiful scenery, and it is acted by a good co. Henry Kolker, well known here in stock work, plays the title role and plays it very well indeed. As the good-hearted sergeant he won the audience completely. The next best work in the co. was done by Joseph Mauzier as Raimal Ferris, a thankless part, but very well acted, and showed Mr. Manning to be above the ordinary villain. Ellen Bayer as Lucy Ferris is a pleasing actress, and she did some good work in the heavier scenes of the play. The comedy, that is well interspersed throughout the performance, was well played by Miss Deane as Elizabeth Burridge, Jane Field as Helen Briscoe, Harris Gibbs as Davenport Briscoe, and Frank Hilton as Trooper McGinn. Augustus Balfour was excellent in a French-Canadian character part, as was Francis Bonn as Bob Fowler. Rose Coghlan 22-27.

The Village Postmaster, with its quaint characters and pretty story, drew well at the Lyceum 15-20, and pleased everybody. The cast is up to the standard of this well-known play, and is headed by Joseph Wheelock as the postmaster, in which character he does some strong acting. George Pelzer as the hero and Sam Michaels as the villain are well cast, as is Florence Parr in the leading female role. Paula Chey as Miranda Huggins was a great favorite. Others in the cast were Frederick Malcolm, Harry Brooks, Frank Heiner, Burt Hodkins, George Martin, Walter McPherson, Allison Wilson, Marian Earle, Grace Leith, Coretta Shillman, Helen Beraford. In Old Kentucky 22-27.

Ward and Vokes in The Head Waiters drew fairly well at the Star 15-20, and pleased in a new edition of this lively farce. Of course the chief attraction was the familiar characters of Percy and Harold, and the stars were as amusing as ever in these parts. Lucy Daily and Margaret Daily Vokes also introduced their familiar singing and dancing specialties that are always clever. May Murray possesses a very deep and musical voice, and her singing of Lecomte was heartily enjoyed. A number of clever vaudeville performers make up the balance of the cast, among them being Allan Curtis, Joe Kelly, Josie Daly, and Fred Whitfield. The Tuxedo Ladies' Band played several selections in good style. Would You for Five Millions 22-27.

A Standard Article, with Alma Stirling as a Dutch comedienne, was exploited at the Academy 15-20 to good business. While the play follows the conventional lines it gives Miss Stirling ample opportunity for a display of character work, in which she is quite clever. Her familiar wooden shoe dancing and sweet singing were features of the performances. Miss Stirling has been surrounded with a competent cast, the work of Edwin F. O'Connor being particularly good. W. Bert Smith, a Buffalo Boy, as the villain, was very creditable. Fred Wren as the village lawyer rendered some good character work. Others in the cast were John Daly, Charles Dickerson, Jack McArthur, Ellie Kenaman, the musical director, introduced some pleasing songs between the acts. Alaska 22-27.

JOSEPH O'CONNOR.

JERSEY CITY.

My Partner was the attraction at the Academy of Music 15-20 to fine business. It is still a drama full of interest and reasonable possibilities, and is put on in an excellent manner. The scenery is very good. Of the cast Daniel Gilfeather, as Joe Saunders, is excellent. He is an experienced actor, and plays the part of the big-hearted miner for all there is in it. Edward H. English, as Ned Singleton, was good, but the part is small. James Nunn, as Mayor Britt, was breezy and strong. Arthur Rutledge, as Matthew Brandon, was earnest, and has an excellent voice. Edward F. Wagle, as Scragan, has the soft, creepy voice and Uriah Heep-like characterization, and he made a hit. Frank Kendrick, as the Chinaman, was also good. Ruth Macauley, as Mary, was excellent. Constance Hamblin, as the spinster, had the requisite amount of snap about her. Lillian Douglass as Grace, Mark Harrison as Sam, and William Hooper as the servant were equal to the demands made upon them. The King of Detectives 22-27. The Climbers 28-Oct. 4.

The Price of Honor came to the Bijou Theatre 13-20 and did very good business. The plot of the play is decidedly interesting, with good lines, neat climaxes and thrilling episodes. It is well staged, and has an excellent co. to portray it. The principal parts are in the hands of a little boy and girl. They are clever, but rather overdo it. Some of the things they do and say are impossible, but the audience seem to like them. Mary Hampton is the leading woman, and she is excellent as the persecuted heroine. E. Hayden Curran, as the adventuress, is strong, and played the part in a life-like manner. Master Joe Santley, as Moxy, is a clever little fellow, who knows how to act and sing. Violet Halliday, as Little Gertie, is good, and her precocious manner won the audience. Walter Low, as the lover, was good. J. R. Mittern was an excellent villain. W. P. Kitts, as the Irishman, was humorous. Charles Hartley was capable. The other parts were in competent hands. The Village Parson 22-27. Busy Izzy 29-Oct. 4.

A Ragged Hero at the Academy of Music 8-13 increased in patronage at each performance, and at the two closing ones had standing room only.

Eddie Collins, of this city, opened with A Hot Old Time co. at Atlantic City 13. The co. comes to the Bijou in January.

Laura Biegar was a guest of Manager Holmes at the Bijou Theatre 16.

Bandmaster Fred Innes is in town making up his route, and will play one night for the Elks.

It has been proposed by the Board of Aldermen to exact a tax of $250 per annum from every theatre in Jersey City, and the movement is causing considerable stir in theatrical circles. Frank E. Henderson, of the Academy of Music, is strongly opposing the movement.

WALTER C. SMITH.

NEW ORLEANS.

The Audubon Theatre, under the management of Walter B. Baldwin and Charles E. Fearles, opened its regular stock season 14 with the Baldwin-Melville Stock co., presenting In Missouri as the opening bill. The personnel of the co. is materially changed from last year, and many of the old favorites have been replaced by newcomers. Lester Lonergan and Amelia Gardner are playing leads, and in their respective roles of Jim Radburn and Kate Vernon, they made very good impressions. Thomas B. Findlay, as Joe Vernon, gave a manly interpretation of the part, and De Witt Clinton, the heavy man, played the villain excellently. A. Bert Wesner, in the comedy role of Dave, was amusing and satisfactory, and L. O. Hart, as Captain Bollinger, gave a pleasing bit of work. Giulio Socola, as Sam Fowler, gave an intelligent portrayal of the part, and being a New Orleans boy received quite an ovation on his entrance. H. Percy Maldon and Hugh Gibson, old favorites, were heartily greeted, and Julia Varney sustained the role of Mrs. Vernon with dignity. Una Clayton and Ida Adair also deserve mention and the other minor roles were in capable hands. Mr. Pett, the scenic artist, deserves praise for his artistic work. Under Two Flags 21-27.

The second week of Ralph Stuart and his co. at the Grand Opera House 14-20 was a repetition of the first, in so far as crowded houses and excellent performances go. Secret Service was the offering, and the stirring quality of the drama, showed the patronage of this house successfully. Lansing Rowan, as Ralph Varney, was given an excellent opportunity, and made the most of it. She has ability and beauty and her

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success is assured. In the role of Lewis Dumont, Ralph Stuart again displayed his capabilities as a leading man, and Frank Sheridan, as Arrowhead, did what little villainy the role called for with much skill. Helen Ashley made an impressive Mrs. Varney, and Adora Andrews gave to the role of Caroline Hubbard all the quaint oddness required. In the character part of Martha, Eva Van Dozer was capable, and Thomas Keogh, as Wilfred Varney, furnished the comedy element in his own original and captivating way. All the minor parts were played capably, and the military atmosphere of the play was well sustained. The District Attorney 21-27. The Senator 28-Oct. 4.

McFadden's Row of Flats was the attraction at the Crescent Theatre 14-20, and, although it has been seen here repeatedly it has lost none of its attractiveness. The cast was large and adequate, and the specialties introduced were very good. The Devil's Auction 21-27.

The Tulane Theatre will open 21 with The Highest in Old Tennessee. Captain Jinks of the Horse Marines 28.

The Orpheum will open 21.

T. MARSHALL QUINTERO.

SPRINGFIELD, MASS.

Theatrical competition in Springfield is quite active with four full-fledged theatres running, three of them twice a day, compared with maybe other it is the busiest theatre town in New England.

The Court Square had A Fatal Wedding 15 and it pleased the middle-class houses. Lotta Madison Clark was the star. Adelaide Thurston brought her new play, At Coney Corners, 17, 18. The story is supposed to be laid in a village near Springfield, but the local color was not perceptible. It couldn't be Feeding Hills or Tatham Corners, and there is no other place where sitting down in a custard pie or a pan of flour is still considered funny. It will be interesting to note how the large cities take the play. Miss Thurston's winsome personality and ability as an actress makes her presence a constant pleasure, but surely she can get a play where the humor is not of the childish and church sociable kind, where the characters do not go about talking to themselves by the yard to explain the thread of the story and where the opening is not so maudlin. It might better be called At Spoony Corners. Francis X. Hope as the minister was excellent. Ogden Stevens was a convincing villain.

Another new production, cut only a few days, was Williams and Walker's musical comedy, In Dahomey, in which these inimitable comedians make a hit. The co. is large and vocally strong, and the production is notable from the fact that authors and interpreters are all of color. For Her Children's Sake 20. Louis Mann in Hoch, the Count 22. The Pride of Jennico 24. The Sign of the Cross 26, 27. Eugene Cowles Concert co. 29.

The Grand Opera House had Night on Broadway 15-17 and as a comedy it proved a rebreaker. The co. is fortunate in having two comedians who can play the part of Henry Fielder so ably, and if you did not see Harry Morris do it you would say Harry Emerson was the best ever. Each took half of the six performances. Mildred Stoller and Carrie Webber and a good supporting co. and chorus did the rest. Weary Willie Walker 18-20. Willie is a bit worn now, but Bonnie Parker, Miss Fischer, James Fogarty, Sadie Fisher, and the Transatlantic Four are effective in songs and comedy work. The Jolly Grass Widows 22-24. Billy Van and Nellie O'Neil 25-27.

The New Olympic offered The Two Johnnys with a capable co. 15-17 and Man to Man 18-20. The latter was a howling success, the villain, William Hunt, being so realistic that the gallery was going to pull him down and choke him. George Wittman and Gladys Davis scored in their medley of songs. The Royal Lilliputians 23-24. Spotless Town 25-27.

EDWIN DWIGHT.

SEATTLE.

The Tivoli Opera co. opened the third season of the Grand Opera House in The Toy Maker before a packed house 7. The Toy Maker was very popular when played by the co. during their engagement here last season, and many saw it; probably it was in consequence of this that all of the principals received an ovation upon their respective entries. Perle Hartman, as Johannes Guggenheimer, scored a hit, and his lyrical songs were very popular. He opened exceptionally well seated upon local topics and caught an unexpecting chorus girl with a "Have You Seen Alice?" that brought down the house. Annie Meyers was again excellent as the supposed mechanical doll. Arthur Cunningham, as Brother Mathew, had the opportunity of displaying a fine baritone voice. Harold Webb as Frederick, Joseph Fogarty as Count Rabenburg, Karl Formes, Jr., as Schwartzenbach, and Thomas Guino as Michael, are among others who scored. Frances Graham sang several songs very pleasingly. The Idol's Eye was given 16, 17, and The Serenade was sung 18-20. In the latter opera all the principals seemed remarkably well cast. Perle Hartman even eclipsed himself in The Toy Maker as the Pope of Santa Cruz. Arthur Cunningham as Alvarado and Frances Graham as Dolores were much exceed for "the serenade." Edward Webb did some clever character acting as Colombo. Annie Meyers as Yvonne, Karl Formes, Jr., as Gomez, and Oscar Lee as Lopez merit favorable mention. McCarthy's Mishaps 14, 15. Marine Band of Italy 17, 18. McCarthy's Mishaps (return) 21-23. Louis James and Frederick Warde in The Tempest 24-27.

The Seattle will begin its eleventh season with Robert J. Fitzsimmons in The Honest Blacksmith 14-20. The King of the Opium Ring 21-27.

A Thoroughbred Tramp drew large audiences to the Third Avenue during the week 7-13. Will B. Wheeler scored as T. Rush Thompson, P. D., "a perpetual pedestrian." W. B. Fredericks was true to life as "a heartless rascal." Charles H. Farnham as Bill Ward Tremble and Kate Ruth as Mable Mathewey deserve mention. The support was fair. Gertrude Lindstrom 14-20. Down Mobile 21-27.

Isham's Octoroons are billed at the Madison 14-20.

Frances Gibbons, who has been appearing at the Madison, signed here with the Tivoli Opera co.

The Pollard Lilliputian Opera co., that filled several successful engagements at the Grand Opera House during the Summer, will be the guests of Manager Cort at the Grand 14, being en route from Portland, Ore., to Vancouver, B. C., from which city they sail 19 for Australia.

RODNEY D. WHITE.

MILWAUKEE.

The Alhambra was crowded at the opening performance of The Darkest Hour 14, and the play took well, winning plenty of applause. Karl Gardner, in the principal role, was enjoyable, while other members of the co. who deserve favorable mention were Carrie Le Moyne, Jean Harlan, Jack F. White, Maggie Boyer, Charles Wells, and William A. Tully. The scenic effects were excellent. Rudolph and Adolph 21-27.

The Night Before Christmas drew a large audience to the Bijou 14, and lovers of emotional drama were evidently out in force, judging from the generous applause accorded the performance. A feature of interest was the clever acting of the three children—Alice, Emily, and Eva Clifton. The cast on the whole was fair and the stage settings were suitable. Rose Melville in Sis Hopkins 21-27.

"Way Down East was seen at the Davidson 14 by an audience of good proportions, and the play and players were deservedly applauded. The co. is a good one and contains Archie Boyd, Phoebe Davies, and Felix Haney, all of whom were enthusiastically received. A Modern Magdalen 21-24. Sousa's Band 25-28. Kidney and Shannon 28, 27.

The Vaudeville co. gave A Contented Woman at the Academy 15, and the firefighters were out in good force. Edgar Baume as Newton Holmes, Edith Evelyn as Grace Holmes, James Kyrle MacCurdy as

Vandyke Beard, and Blanche Ozzler as Bella, did full justice to their parts. Albert Brown gave an admirable performance of Cutting Hicks. Kate Blanche as Aunt Jim, imparted a rollicking humor to a part that might easily have been made vulgar; R. C. Hamilton was very funny as Uncle Tom's. Gusta May Hamilton was a handsome and dashing Mrs. Shelby, and Colin Campbell entered on his last week of the Academy with a clever sketch of Phil Bowles. Freeman Du Rimini 22-28.

Manager Leon Wachsner, of the Pabst Theater, has engaged an exceptionally strong co. of German players, among whom are Adolf Schmettow, Hermine Goetz, Mathilde Dierks, Willy Schaff, Rob Illing, Mendach, and Jenny Rosalia. The stock co. will open the house 23 with Sherlocks Arbeit. Ein Lebe Das Leben will be produced 24.

CLAUDE L. N. NORRIS.

DENVER.

The Summer Opera co. inaugurated its engagement at the Broadway Theatre, and the regular season opened Sept. 1 with the new Herman play, Oriflamme. The ballets were well received and the chorus gives the ensemble numbers with a fair degree of smoothness. Work in the principal parts is fairly satisfactory, Agnes Huntington's portrayal of the title-role of Oriflamme that was a marked performance, Aimee Dawn Lees should learn with the passage of time, and Marguerite Sylva is the prima donna. Others in the cast deserving position are C. H. Drew, Thomas Coleman, Harry H. Forsh, Richard Bowen, Thomas Coleman, Jr., Frank Lalor, Frank L. Young, Wallace St. Clair, Frederick Bond, and Miss Virginia Hammerstein. Miss Sylva will be seen in the title-role of Nadjy 24. The opera is finely staged and has good scenery throughout. The chorus is well drilled in the ensemble numbers and the principals are capable. The orchestra, is a credit to the organization, under the baton of Conductor Frank L. Waller. Gilbert and Sullivan's The Gondoliers will be the offering 25. The chorus is pretty and has good voices, and the production is handsomely staged and mounted.

At the Tabor, Hall Caine's The Bondman was the bill 2-8. Harry Corson Clarke in Sherlock Bill was the offering 9-15. The farce is rather brightly written, but not quite amusing enough to be worth much. Clarke is an adept in the art of make-up, and he still wears his hair in obedience to Frank C. Bangs and Richard Ho Fuse's dictum. Frank C. Bangs and Richard Ho Fuse's musical numbers that were Clarke interpolated were unusually pretty and tuneful. Margaret Dale Owen proved an attractive widow, and acted with commendable naturalness.

Miss Perry, accompanied by her mother, Margaret Perry, left the Nov. 12 where she goes to join E. H. Wilson's co. as leading woman.

The New Grand Theatre (formerly the Duprez) is undergoing a transformation under the direction of F. C. Compton. The first and fourth balconies are to be removed. The theatre has been newly decorated. On the 24th it will open with a very good vaudeville, and by Oct. 1 it will be ready for the New Year's Day opening. Frank C. Bangs and Richard Ho Fuse have leased the house for a term of years, with the privilege of renewal. Grand's Vaudevillians are drawing well to the pavilion.

The regular season of Webb's terminated 7. The company was headed by Frank Perry, Agnes Scott, Jessie Bonstelle, Percy Haswell, Wilfred Lucas, and Harry Corson Clarke. Percy Haswell was a favorite of the regular season, who by her charming personality and artistic work, earned the affection of the theatre-goers. Miss Haswell will be seen in stock at the Bijou, Minneapolis. Wilfred Lucas was a leading man of the Perry forces, who by his manly bearing and artistic work, won the admiration of all. Harry Corson Clarke was a favorite of the Webb audiences, who by his clever work, made a host of friends. Frank Perry, the manager of the company, was a favorite with the theatre-goers, who by his gentlemanly demeanor, and his courteous treatment of all with whom he came in contact, made a host of friends. Agnes Scott, Jessie Bonstelle, Percy Haswell, Wilfred Lucas, Harry Corson Clarke, Frank Perry, Lawrence Cecil, R. A. Lang, Jack Hall, Edward Cecil, Lee Beckwith, J. H. Bunnell, Al. H. Gibson, Ruth Benson, Fanny Addison, Ethel Johnson, Frank Gibson, Ruth Benson, Florence Gear, and Miss Cecil Byrne, Manager Webb, Treasurer Hall, Stage Manager Hall, Assistant Stage Manager Lee Beckwith, Musical Director Harry Lehman, Orchestra Leader Bert Hall, Property Man Al. H. Gibson, Scenic Artist Frank Rutherford, Electrician Jack Hall, Master of Properties Edward Cecil, Carpenters Lee Beckwith, J. H. Bunnell, Al. H. Gibson, Ruth Benson, Fanny Addison, Ethel Johnson, Florence Gear, and Miss Cecil Byrne, Musical Director Harry Lehman, Orchestra Leader Bert Hall, Property Man Al. H. Gibson, Ruth Benson, Fanny Addison, Ethel Johnson, Florence Gear, and Miss Cecil Byrne, Manager Webb, Treasurer Hall, Stage Manager Hall, Assistant Stage Manager Lee Beckwith

Theatre and Best Issues; good co. and business. Just Struck Town 24. A Bunch of Keys 25. The Flaming Arrow 27. The Eleventh Hour Oct. 1.

QUINCY.—EMPIRE THEATRE (Chamberlin, Harrington and Co., managers): Season opened 10 with William Owen in The Effect of Scandal to good audience; pleased. Two Merry Tramps 11 to S. R. O. Uncle Josh Spruceby 13 drew fair houses. Under Two Flags 15; fair business. The Madman 18. A Gambler's Daughter 19. Lost River 20.

PARIS.—GRAOAFF'S OPERA HOUSE (L. A. G. Graaff, manager): McCabe and Young's Minstrels 12 to fair house; poor co. For Home and Honor 13 pleased good house. Kennedy Players 15-20 opened in Two Tramps to S. R. O., pleased. The Land o' Cotton 27. The Pinkerton King Oct. 2. A Honolulu King 3. A Pipe Dream 7.

CAIRO.—OPERA HOUSE (Bennett and Williamson, managers): Maharg's Minstrels Aug. 28; good business. Stetson's U. T. C. 10; fair performance. Morgan Sivin Stock co. 15-20 opened in A Man of Mystery to packed house; good performance. Harry Beresford 23. Sam Morris 24. Lyman Twins Oct. 2. Railroad Jack 4.——ITEM: Mr. Sivin is an old Cairo boy.

DECATUR.—POWERS' GRAND OPERA HOUSE (C. F. Given, manager): California 11 pleased large audience. Two Merry Tramps 13 to crowded house; attendance, one thousand six hundred. The Star Boarder 15 to fair house; co. and performance fair. Lost River 16. A Honolulu Coon 17. Hearts of Oak 20. Superba 22. Kelcey and Shannon 23.

ROCKFORD.—GRAND OPERA HOUSE (George R. Peck, manager): Railroad Jack 15 pleased fair house.——HARLEM PARK: Third Regiment Band 16 to good business.——ITEM: Manager Peck has arranged for special cars on the interurban lines to Belvidere, Rockton, Roscoe, Cherry Valley, and Belvidere at the close of all performances during the season.

DANVILLE.—GRAND OPERA HOUSE (A. W. Heisly, manager): California in opposition to Forepaugh and Sells Brothers' Circus 12 to good business; co. and play gave excellent satisfaction. The Star Boarder 13 to fair house. The Way of the Wicked 15 to fair house. A Bunch of Keys 16. Railroad Jack 17. Hearts of Oak 19.

KANKAKEE.—ARCADE OPERA HOUSE (Joseph G. Chandler, manager): Gibney-Hoeffler co. 8-13 in A Man of Mystery, Child of the Night, A Prince of Liars, The Black Flag, The Sign of the Cross, and Jesse James; business poor. A Bunch of Keys 15 to small house. A Thoroughbred Tramp 22. The Power of the Cross 23. A Honolulu Coon Oct. 1.

ALTON.—TEMPLE THEATRE (W. M. Sauvage, manager): The Liberty Belles 11; good business pleased. Over Niagara Falls 14; packed house pleased. Uncle Josh Spruceby 17. The Madman 20. When the Bell Tolls 21. Kelcey and Shannon 22. The Peddler's Claim 23. A Honolulu Coon 27. Just Struck Town 28. Richard Carvel 29.

SOUTH CHICAGO.—NEW CALUMET THEATRE (John Connors, manager; J. T. Connors, business-manager): When the Bell Tolls 12 to fair business; co. good. In Old Kentucky 14 to S. R. O.; excellent co. 15 Plunkard 20. A Ruined Life 21. Sporting Life 22.

FREEPORT.—GRAND OPERA HOUSE (A. C. Knorr, manager): Yon Yonson 13; good performance to fair audience. East Lynne 15; packed house pleased. Otis Skinner in Lazarre 16; fine performance to packed house.——ITEM: Alice Wilson, of this city, is a member of Mr. Skinner's co.

PANA.—NEW GRAND (J. Will Smith, manager): Morgan Sivin co. 8-13 to crowded houses; audiences well pleased. Plays: A Man of Mystery, A Woman's Honor, A Lottery Ticket, and Captain Stark. For Home and Honor 15. A Honolulu Coon 18. Just Struck Town 22.

AURORA.—OPERA HOUSE (J. H. Plain, manager; H. E. Grampp, assistant manager): Caught in the Web 10 pleased good house. A Gambler's Daughter 12; good business; pleased. Otis Skinner 19. Sheridan Keene 20. Two Merry Tramps 22.

CLINTON.—RENNICK OPERA HOUSE (H. L. Nicholl, manager): A Jolly American Tramp 11; fair house; good co. When the Bell Tolls 13 to good business pleased. Two Merry Tramps 17. The Power of the Cross 19.

BOLINE.—WAGNER OPERA HOUSE (R. H. Taylor, manager): Finnigan's Ball Aug. 30; good business, pleased. William Owen 3. E. J. Carpenter's For Her Sake 6; good performance, Star Boarder 22. James Boys in Missouri 24. For Home and Honor 25.

MORRISON.—AUDITORIUM (Lewis and Shelley, managers): Dark 8-13. Caught in the Web 16. Devil's Lane 20. Two Merry Tramps 27. The Minister's Son Oct. 4.

MARENGO.—OPERA HOUSE (E. D. Patrick, manager): Railroad Jack 9; fair house and co. The Power of the Cross 15 pleased small house. A Thoroughbred Tramp 20.

CENTRALIA.—PITTINGER GRAND OPERA HOUSE (George W. Pittinger, manager): The Liberty Belles 10 opened the season to fair house. Keller 20. Kennedy Players 20-Oct. 4.

MARSHALL.—PYTHIAN TEMPLE THEATRE (Victor Janney, manager): The Irish Pawnbrokers 9 pleased good house. For Home and Honor 13 to fair business; very capable co.

MURPHYSBORO.—LUCIER OPERA HOUSE (H. O. Osburn, manager): Dark 8-13. A Millionaire Tramp 17. Morgan Sivin Stock co. 22-27. Along the Mohawk Oct. 4.

BEARDSTOWN.—OPERA HOUSE (M. H. Harris, manager): The Hottest Coon in Dixie 12 to good house; pleased. The Star Boarder 18. For Home and Honor 22.

FAIRBURY.—OPERA HOUSE (Phil Wade, manager): Pennsylvania 13 to good business; performance very good. Two Merry Tramps 18.

DIXON.—OPERA HOUSE (F. A. Truman, manager): Railroad Jack 12; good house pleased. Devil's Lane 18. Two Merry Tramps 23.

PONTIAC.—FOLKS' OPERA HOUSE (R. D. Folks, manager): A Gambler's Daughter 11 to good house; performance good. Two Merry Tramps 19.

MARION.—ELKS' OPERA HOUSE (Charles Hoy, manager): Dark 15-20.

RANTOUL.—NEW NEAL OPERA HOUSE (J. D. Neal, manager): A Runaway Tramp 25.

INDIANA.

KOKOMO.—SIPE THEATRE (George Sipe, owner; C. H. Havens, manager): A Jolly American Tramp 8; fair co. to good business. Tigner's Minstrels 9; pleasing performance to large house. The Fast Mail 11; large house pleased. The Way of the Wicked 14. California 17. Regular season will open 22 with Henrietta Crosman in The Sword of the King. A Ruined Life 23. The Diamond King 25. The Sign of the Cross 27. The Irish Pawnbrokers Oct. 1. Mr. Jolly of Joliet 7. Sweet Clover 9. Where is Cobb 10. A Foxy Boy 11.——ITEM: T. O. Bryant has taken the management of the Opera House. He has had the place entirely overhauled.

EVANSVILLE.—GRAND (C. J. Scholz, manager): Dick Ferris' Comedians opened the season 15-20, presenting Dixie Land and Jim the Penman to large houses. The Burgomaster 25. The Storks 27. Amelia Bingham Oct. 1.——PEOPLE'S (C. J. Scholz, manager): Lost River 14 to S. R. O.; co. very good. A Bunch of Keys 21. A Merry Chase 28.——ITEM: This is the last year of dual management for the two theatres, the lease of the late Manager Groves expiring; hereafter the theatres will be under separate managements.

MARION.—THE INDIANA (E. L. Kinneman, manager): The Storks 25. Mr. Jolly of Joliet Oct. 1. Lovers' Lane 8.——THE GRAND (E. L. Kinneman, manager): Excellent performances of Pennsylvania 11 to large audiences. Lew Tigner's Colored Minstrels 13 pleased large houses. Uncle Josh Spruceby 15; pleased large audiences. Hearts of Oak 16 to capacity. The Way of the Wicked 17 pleased good house. A Jolly Man's Troubles 18. California 19, 20. The Black Viper 24.

RICHMOND.—THE GWINETT (Murray and Swisher, managers): A Poor Relation 12 pleased a good house. Herbert Kelcey and Effie Shannon 13 to a large and well pleased audience. Henrietta Crosman 16. Over Niagara Falls 20. The Storks 23. Ten Nights in a Bar Room 27.——THE PHILLIPS (Murray and Swisher, managers): Drake's U. T. C. co. 11; business and performance poor. The Fast Mail 25. U. T. C. 29.

NOBLESVILLE.—WILD'S GRAND (C. M. Ragan and W. H. Hannan, managers): The Lyman Twins in A Merry Chase 12 to a well pleased full house, in spite of the bad weather. The Scout's Revenge 17. A Jolly Man's Troubles 19. A Ruined Life 24.——ITEM: Pinnell and Dulin, architects, are at work on plans to remodel the gallery of the Grand, that now only seats 200, but will be increased to 500 and will bring the capacity up to 1,141.

DUNKIRK.—TODD THEATRE (Charles W. Todd, manager): East Lynne 27. The Fast Mail Oct. 1. A Breezy Time 4. A Honolulu Coon 11. A Pipe Dream 15. Sam T. Jack's Burlesquers 22.——CORN AND GLASS PALACE (C. Francis Knowlton, manager): Hawthorne Musical Club 7-14; good concerts and business. Swiss Bell Ringers 14-22.

LOGANSPORT.—DOWLING'S OPERA HOUSE (John E. Dowling, manager): Season was opened 12 with Pennsylvania to large house pleased. A Romance of Coon Hollow 13 pleased large audience. California 15 pleased good house. Hearts of Oak 17. Lillian Mortimer 18-20. Henrietta Crosman in The Sword of the King 22.

SOUTH BEND.—OLIVER OPERA HOUSE (Harry G. Sommers, manager): Ferris Comedians 8-13 to full house, giving satisfaction. A Modern Magdalen 16. The Village Postmaster Oct. 4.——AUDITORIUM (Harry G. Sommers, manager): East Lynne 10 pleased large house. A Poor Relation 17. A Ruined Life 20.

HARTFORD CITY.—VAN CLEVE THEATRE (W. L. Van Cleve, manager): A Jolly Man's Troubles 12 to fair business; performance poor. Lew Tigner's Minstrels 15 to good business; performance excellent. Uncle Josh Spruceby 19. East Lynne 22. The Way of the Wicked 26. Carter's Fast Mail 30.

KENDALLVILLE.—BOYER OPERA HOUSE (A. M. Boyer, proprietor): A Bunch of Keys 11 to good house. A Poor Relation 15; good house; satisfactory performance. Blumenlein's Imperial Stock co. (Fair week) 20-Oct. 4.

UNION CITY.—UNION GRAND THEATRE (S. J. Fisher, manager): A Jolly Man's Troubles 6 to fair house; co. poor. Martin's Ten Nights in a Bar Room 10 pleased large house. Tigner's Minstrels 17. The Scout's Revenge 19. S. J. FISHER.

WASHINGTON.—OPERA HOUSE (Horrall Brothers, managers): California 10 to fair audience; performance excellent. Just Struck Town 16. A Merry Chase 18. A Jolly Man's Troubles 20. Alice in Wonderland Oct. 1. Land o' Cotton 2.

COLUMBUS.—CRUMP'S THEATRE (B. F. Gottschalk, manager): Season opened with California to crowded house; pleased. Just Struck Town 15. A Bunch of Keys 18. The Eleventh Hour 23. Jewell Concert co. 25.

ELWOOD.—OPERA HOUSE (J. A. Kramer, manager): Uncle Josh Spruceby 12 pleased large house. California 18. The Way of the Wicked 20. Elsie De Tourney 22, 23. The Power of the Cross 26. A Ruined Life 30.

AUBURN.—HENRY'S OPERA HOUSE (J. C. Henry, manager): Sheridan Keene, Detective 9; fair house; good co. East Lynne 13; fair house; excellent co. California 25. Olds Tracked 28. Mary, Queen of Scots Oct. 2.

TIPTON.—KLYLEA THEATRE (C. W. Maxwell, manager): The New Fast Mail 13; good co.; fair house. A Jolly Man's Troubles 15, 16; small house; performances poor. Elsie De Tourney 19, 20. A Ruined Life 27. The Way of the Wicked 30.

BEDFORD.—NEW STONE CITY OPERA HOUSE (F. K. Johnson, manager): Julie Walters in Just Struck Town 10 to S. R. O.; pleased. Reaping the Harvest 13; fair house and performance. The Fast Mail 18. The Lyman Twins 22.

MICHIGAN CITY.—ARMORY OPERA HOUSE (E. F. Bailey, manager): A Runaway Match 15; fair house; medium attraction. A Poor Relation 18. The Power of the Cross 24. Sporting Life 29. California Oct. 3.

BUSHVILLE.—CITY OPERA HOUSE (Cole and Walverton, managers): Two Little Waifs 4 to S. R. O.; performance very satisfactory. The Eleventh Hour 25. Tabor's Faust Oct. 1.

ANDERSON.—GRAND OPERA HOUSE (J. B. Dickson, manager): Lee, hypnotist, 14-17 to good business. The Scout's Revenge 18. Over Niagara Falls 19. Henrietta Crosman 20.

PLYMOUTH.—CENTENNIAL OPERA HOUSE (Charles Corbin, manager): The Fast Mail 9 to good house pleased. Sheridan Keene, Detective, 17. California 29.

BLOOMFIELD.—PEOPLE'S THEATRE (W. A. Johnson, manager): Reaping the Harvest 11; good performance to poor house. A Merry Chase 20. U. T. C. 20, under canvas.

ALEXANDRIA.—OPERA HOUSE (Otto and Manlove, managers): Law Tigner's Minstrels 8; satisfactory performance to fair house. Josh Spruceby 18. The Way of the Wicked 18.

LA FAYETTE.—GRAND OPERA HOUSE (Max Born, manager): Ullie Akerstrom Comedy co. 8-11 to fair houses. Uncle Josh Spruceby 11 to good business. Hearts of Oak 18.

GOSHEN.—IRWIN OPERA HOUSE (F. J. Irwin, manager): Rebecca Warren in East Lynne 11; pleased good business. A Poor Relation 16 to small house; fair performance.

NEW CASTLE.—ALCAZAR OPERA HOUSE (B. F. Brown, manager): A Millionaire Tramp 10; good house and performance. Lyman Brothers 13 to large and pleased audience.

PORTLAND.—AUDITORIUM (Andrews and Littell, managers): Season opened 16 with Law Tigner's Minstrels; fair performance to good house. The Way of the Wicked 22. Keystone Dramatic co. 29-Oct. 4.

GARRETT CITY.—WAGNER'S OPERA HOUSE (J. William Wagner, manager): East Lynne 9. Mack-Fenton Stock co. 11-13. The Hidden Crime 16. The Diamond King 20. 81 Plunkard 25.

FRANKFORT.—COLUMBIA THEATRE (J. J. Augbe, manager): A Merry Chase 10; fair business and performance. California 16 pleased large audience. The Diamond King 2.

HUNTINGTON.—OPERA HOUSE (Ed Harter, manager): Gibney-Hoeffler co. will open season here 15 (Fair week).

ROCKVILLE.—OPERA HOUSE (Theodore F. Gaebler, manager): Uncle Josh Spruceby 13 pleased S. R. O. The Diamond King 20.

ROCHESTER.—ACADEMY OF MUSIC (Davidson Brothers, managers): Lincoln J. Carter's Fast Mail 9 to good house; excellent performance.

INDIAN TERRITORY.

CADDO.—NEW OPERA HOUSE (Smith and Bass, managers): Dark. Mahara's Minstrel Carnival 22.

IOWA.

IOWA FALLS.—METROPOLITAN OPERA HOUSE (E. O. Ellsworth, manager): Season opened 13 with Gideon's Minstrels; good business; excellent performance; of the many strong features of the entertainment the exceptionally strong acts of John Pamplin and LaShe deserve mention, as does the work of Skinner Harris. When Knighthood Was in Flower 27.——ITEMS: H. F. Curtis, the manager of Gideon's Minstrels, was a pleasant caller at the office of THE MIRROR correspondent 13.—After several attempts to build an Opera House at Rockford, Ia., the ladies of the place have taken hold of the project and will let a contract soon for the erection of a new house. This sort of a project was carried to a successful issue by the ladies at Allison this Summer.
F. E. FOSTER.

OTTUMWA.—NEW GRAND OPERA HOUSE (Edward M. Fritz, manager): Irving French co. 11-13 to good business pleased. Plays: A Runaway Wife, An Irishman's Troubles, and O'Moore's Courtship. Van Dyke and Eaton co. 18-20. The Flaming Arrow 18. Lyivain A. Lee, hypnotist, 22-24. Devil's Lane 26. William Owen 29. Walker Whiteside Oct. 4.——NEW MARKET STREET THEATRE (J. Frank Jersey, manager): Two Merry Tramps 9 to S. R. O.; enthusiastically received. From East to West 12; good house and production. The Peddler's Claim 13; good co. and business. A Jolly American Tramp 16. James Boys in Missouri 17. Along the Mohawk 19. Jane Kennark in Under Two Flags 20. The Star Boarder 23. The Irish Pawnbrokers 25. My Friend from Arkansas 26. A Husband on Salary 11 canceled.

DUBUQUE.—GRAND OPERA HOUSE (William T. Boehl, manager): The Flaming Arrow 10 to good business. Floradora 15; excellent performance to S. R. O. East Lynne 18. A Gambler's Daughter 19. Mississippi 19, 20. James Boys in Missouri 22, 23. Her Marriage Vow 24. When Knighthood Was in Flower 25. Sweet Clover 26. Uncle Josh Spruceby 27. Sousa's Band 29. Up York State Oct. 1. The Sultan and the Sulu 2. Haverly's Minstrels 4. The Wizard of Os 6. A Modern Magdalen 7. The Night Before Christmas 8.——COATES' OPERA HOUSE (Frank W. Coates, owner and manager): Dark.——STOUT'S AUDITORIUM (Y. M. C. A., owners and managers): Dark.

BURLINGTON.—GRAND OPERA HOUSE (Chamberlin, Harrington and Co., managers): A Little Outcast 12; moderate business; fair performance. The Madman 13 to small house. A Jolly American Tramp 15 pleased fair audience. Under Two Flags 16 opened the regular season to large audience, who largely enjoyed the performance. The Gambler's Daughter 17; fair house; performance satisfactory. Katie Emmett 19. Irving French co. 22-24. James Boys in Missouri 26. My Friend from Arkansas 27. Sweet Clover 29. Two Merry Tramps 30. Haverly's Minstrels Oct. 1. Foxy Quiller 2. A Modern Magdalen 3.

DES MOINES.—FOSTER'S OPERA HOUSE (William Foster, manager): William H. West's Minstrels 9 to good business. Coriaston, with Joseph Haworth, pleased small audience. Katie Emmett in From East to West 10 to fair business; performance fine. Zig Zag Alley 20. William Owen 22, 23.——GRAND OPERA HOUSE (William Foster, manager): The Madman 8-10 to good business, pleased. E. J. Carpenter's For Her Sake 11-13 pleased; good business. The Flaming Arrow 15-17 pleased; large business. An American Tramp 18-20. Hearts of Oak 22-24. Caught in the Web 25-27.

WATERLOO.—BROWN'S OPERA HOUSE (C. F. Brown, manager): The Flaming Arrow 11; good business and attraction. The Convict's Daughter 16 pleased large house. Weary Willie Walker 17. The Vagabond Artist 20. Caught in the Web 22. A Jolly American Tramp 23. Sweet Clover 25. When Knighthood Was in Flower 26. Up York State 30.——ITEM: The Convict's Daughter 16 had an unusual interest for Waterloo theatregoers from the fact that the title-role was taken by a former Waterloo girl, Mary Colledge.

ATLANTIC.—OPERA HOUSE (C. P. Hubbard, manager): Londale Theatre co. 6-13 to capacity pleased. Plays: A Georgia Rose, Woman or Vampire, A Human Wolf, A Black Demon, Camille, Cinderella, and His Mother's Sin. E. J. Carpenter's For Her Sake 18. A Millionaire Tramp 22. The Missouri Girl 24. Jordan Dramatic co. Oct. 2-4. Gideon's Minstrels 6. Weary Willie Walker 16. Uncle Josh Spruceby 21.

CLINTON.—ECONOMIC THEATRE (Busby Brothers, managers): E. J. Carpenter's For Her Sake 11; good business; satisfactory co. E. J. Carpenter's A Little Outcast 15 to fair business. Yon Yonson 16 to good house. Caught in the Web 17 to S. R. O. Gideon's Minstrels 18. Alphonse and Gaston 19. Weary Willie Walker 20. James Boys in Missouri 22. Along the Mohawk 23. Her Marriage Vow 26.

MASON CITY.—PARKER'S OPERA HOUSE (A. T. Parker, manager): Gideon's Minstrels 9 to S. R. O.; best performance ever given here by this co. Adgit's Comedians 16; good co. and business.——Y. M. C. A. HALL: Stanton's Woman's Symphony Orchestra Oct. 8. Elise Day, characterist, Nov. 21. Stanton Grand Concert co., Dec. 17. Mozart Symphony Club Jan. 21.

MARSHALLTOWN.—ODEON THEATRE (Busby Brothers, managers): Santanelli, hypnotist, 8-11; fair performances; good houses. Courtenay Morgan in Camille 12; good business and co. Weary Willie Walker 13; performances fair; poor house. Van Dyke and Eaton co. 15-20. Zig Zag Alley 22. Caught in the Web 23. An American Tramp 24. James Boys in Missouri 27.

CEDAR RAPIDS.—GREENE'S OPERA HOUSE (John R. Henderson, manager): A Peddler's Claim 10 drew a fair audience. Weary Willie Walker 12 attracted large houses. The Land o' Cotton 13 came to grief in Burlington 10 and canceled. Gideon's Minstrels 16. A Gambler's Daughter 17. Yon Yonson 18. Caught in the Web 19. James Boys in Missouri 20.

CENTERVILLE.—ARMORY OPERA HOUSE (Payton and Swearingen, managers): James Boys in Missouri 10; crowded house; pleased. Katie Emmett in From East to West 11; crowded house somewhat disappointed. Along the Mohawk 17. Van Dyke and Eaton co. 22-24. The Hottest Coon in Dixie 26. William Owen 29.

NEWTON.—LISTER'S OPERA HOUSE (A. Lister, manager): Van Dyke and Eaton co. 8-13; plays last three nights: A Robber's Wife, Face to Face, and In the Valley of Kentucky; fair co. and business. E. J. Carpenter's For Her Sake 17. A Millionaire Tramp 24. Blind Boon 26. A Devil's Lane 27. The Missouri Girl Oct. 2.

IOWA CITY.—OPERA HOUSE (J. N. Coldren, manager): Katie Emmett 10; business and performance fair. Sam Morris in A Peddler's Claim 11 pleased good audience. E. J. Carpenter's For Her Sake 15 to good house. The James Boys in Missouri 18. Gideon's Minstrels 22. East Lynne 25. A Jolly American Tramp 26.

KEOKUK.—OPERA HOUSE (Chamberlin, Harrington and Co., managers): Two Merry Tramps 10; good business and performance. Uncle Josh Spruceby 12 to good house. The Madman 15; pleased fair house. The Gambler's Daughter 18. A Peddler's Claim 20.

COUNCIL BLUFFS.—NEW THEATRE (A. B. Beal, manager): Joseph Haworth in Coriantors 10; excellent scenery and good performance to fair house. Human Hearts 14 to S. R. O. A Gambler's Daughter 16. Brown's in Town 19. Fitz and Webster's A Breezy Time 20.

DECORAH.—GRAND OPERA HOUSE (Weiser and Bear, managers): Bazzar Prince Opera co. in The Mikado 30.——STEYER'S OPERA HOUSE (George Higgins, manager): Fanny Hill Dramatic co. 16.——ITEM: President Bear, of the Grand, is in Minneapolis 15-20.

ELDORA.—WISNER OPERA HOUSE (Gilman and Kenoyer, managers): Gideon's Minstrels 12 to satisfactory business; pleased. The Fatal Card (local) 19. E. J. Carpenter's For Her Sake 25. Devil's Lane Oct. 2. William Owen 9. The Deemster 20.

SPENCER.—GRAND OPERA HOUSE (Ben O. Tupper, manager): Mahara's Minstrels 13; good business; fair performance. A Royal Sport 20. Courtney Morgan 27. Aunt Jerusha Oct. 2. E. J. Carpenter's For Her Sake 8.

FORT MADISON.—GRAND OPERA HOUSE (C. H. Salisbury, manager): Uncle Josh Spruceby 9 to packed house pleased. Katie Emmett 18. A Gambler's Daughter 19. A Peddler's Claim 21. A Husband on Salary 24. My Friend from Arkansas 26.

CRESTON.—PATT'S OPERA HOUSE (J. H. Patt, manager): Irving French co. 8-10 in An Irishman's Troubles, Casey's Courtship, and The Fatal Card to S. R. O. James Brothers in Missouri 11 to packed house. Morey Stock co. 15-20.

SIOUX CITY.—GRAND OPERA HOUSE (A. B. Beall, manager): Along the Mohawk 8. West Minstrels 10. Coriaston 11; fine production to fair house. A Millionaire Tramp 12.

SIBLEY.—OPERA HOUSE (J. Fred Mattert, manager): Season opened 5 with A Breezy Time to S. R. O. Murphy's Masquerade 13; poor house and performance. A Royal Sport 23.

WEBSTER CITY.—WILLSON'S OPERA HOUSE (F. W. Heran, manager): Weary Willie Walker 15 to good business; co. fair. E. J. Carpenter's For Her Sake 27. Mississippi 30.

INDEPENDENCE.—GEDNEY OPERA HOUSE (A. R. Campbell, manager): Carpenter's For Her Sake 15 to S. R. O.; very capable co.; audience well pleased. The James Boys in Missouri 26.

GREENFIELD.—WARREN OPERA HOUSE (E. E. Warren, manager): Morey Stock co. 13 to large and well pleased audience. The Missouri Girl 23.

KANSAS.

TOPEKA.—CRAWFORD'S OPERA HOUSE (Roy Crawford, manager): Ferris-Hayward co. 8-13 in The Little Rebel, The Clemenceau Case, Reaping the Whirlwind, Denise, Graustark, and O Woman with a Past; large and appreciative audiences.——GRAND OPERA HOUSE (A. S. Kane, manager): Boston Bijou Opera co. 10-13, presenting The Geisha, The Highwayman, and The Gaiety Girl; large and strong co.; good business. Zig Zag Alley 15. The Burglar and the Waif 16. Liberty Belles 17. Sandy Bottom 20.
RAYMOND I. LYDDANE.

SALINA.—OPERA HOUSE (W. P. Pierce, manager): Dark 8-13. A Hoosier Daisy 22.——ITEM: Sorrentino's Banda Rossa gave two concerts daily 12, 13, in Bethany Auditorium, Lindsborg, to excellent business.
RALPH B. SEAMAN.

WICHITA.—CRAWFORD THEATRE (E. L. Martling, manager): Boston Bijou Opera co. 8, 9 in The Geisha and The Gaiety Girl to good houses. Pickings from Puck 10; good attendance. Too Much Money 22-24. A Chicago Tramp 25-27. A Hoosier Baby 29. The Gambler's Daughter Oct. 8. Over the Fence 15. The Telephone Girl 24. The Hottest Coon in Dixie 25. Brown's in Town 30.——TOLER OPERA HOUSE (H. G. Toler, manager): Dark 8-13. Sousa's Band Nov. 6. Captain Jinks 10.

PITTSBURG.—OPERA HOUSE (W. W. Bell, mgr.): Human Hearts opened season 3 to good house, pleased. Ward's Minstrels 8 to small house; fair co. Pickings from Puck 13 to large and enthusiastic house. Sandy Bottom 16. The Burglar and Waif 18. Stater's Minstrels 22. A Gambler's Daughter 27. A Prince of Liars 29. When the Bells Toll Oct. 3. The Wrong Mr. Wright 4. A Royal Sport 6.

LEAVENWORTH.—CRAWFORD OPERA HOUSE (Morris Cunningham, manager): Zig Zag Alley 14 to capacity; the novelties proved the best of the season.——ITEM: The present staff of the Opera House will remain the same as last season, with the exception of B. Shackelford, who has been appointed chief usher.

STERLING.—MORRIS OPERA HOUSE (W. T. Brown, manager): Noble's Dramatic co. opened season 12-15. Plays: Bitter Atonement, Flies in the Web, Stratagem, and Escaped from Sing Sing; fair houses; co. good.

WEIR CITY.—OPERA HOUSE (C. E. Hughes, manager): Pickings from Puck 12 pleased small house. C. W. Stater's Comedians 14, 15 in Man and Master and For Home and Honor; good houses and performances. Tennessee's Pardner 21.

HORTON.—HIGH STREET OPERA HOUSE (Bailey and Fox, managers): Grimes Brothers' vitascope and phonograph 9 to good house. Too Rich to Marry 20. Speeden and Paige 22 and 23.

LAWRENCE.—BOWERSOCK OPERA HOUSE (Irving Hill, manager): Victor Lee 10, 11; fair houses; good co. The Burglar and the Waif 17. Sandy Bottom 19. Woman Against Woman 20.

JUNCTION CITY.—OPERA HOUSE (T. W. Dorn, manager): Banda Rossa 14; fair house. A Hoosier Daisy 19. Stater's Madison Square co. 22-27. Allison Stock co. 29-Oct. 4.

NEWTON.—NEW RAGSDALE OPERA HOUSE (Grant Johnston, manager): The Denver Express opened the season 5 to good business pleased.

EMPORIA.—WHITLEY OPERA HOUSE (H. C. Whitley, manager): Dark 8-13. Ashley Rush co. 15-20. Woman Against Woman 24.

INDEPENDENCE.—AUDITORIUM (R. Bloxier, manager): Season will open 29 with Ward and Wade's Minstrels.

GREAT BEND.—MILNER'S OPERA HOUSE (J. F. Lewis, manager): Dark 8-13. A Hoosier Daisy 24.

HUTCHINSON.—SHAW THEATRE (W. A. Lee, manager): Dark.

KENTUCKY.

BOWLING GREEN.—POTTER'S OPERA HOUSE (J. M. Robertson, manager): Bonnair-Price co. 8-13. Plays: A Woman's Power, North Carolina Folks, A Thoroughbred, Maud Muller, Life in New York, An Eye Witness, and Where Duty Calls to good business, pleased.

HOPKINSVILLE.—HOLLAND'S OPERA HOUSE (H. E. Holland, manager): Lester Walter Stock co. 8-13; fair business and co. in The Prisoner of Paris, Ragged Nell, and The Struggle of Life. A Millionaire Tramp 22. Along the Mohawk Oct. 15.

SOMERSET.—GEM OPERA HOUSE (T. M. Thatcher, manager): Barlow's Minstrels 10 to crowded house; good co. Harris-Parkinson Stock co. 15-17 in Lost in Egypt, A True Kentuckian, and A Secret Enemy; fair co.; good houses.

DANVILLE.—OPERA HOUSE (E. W. Lillard, manager): Barlow's Minstrels 12; fair co.; good house. Who, What, When Minstrels 15; good co and house. Harris and Parkinson co. 21-26.

HENDERSON.—OPERA HOUSE (Lee Oberdorfer, manager): Dark 14-18. Keller 19. A Bunch of Keys 22. Robert Sherman Comedy co. 23-27 (Fair week). Casey's Troubles Oct. 3.

RICHMOND.—NEW OPERA HOUSE (Don Wiggins and Brother, proprietors): Season opened 12 with Who, What, When Minstrels to full house. Casey's Troubles 19. Old Farmer Hopkins 20.

LEXINGTON.—OPERA HOUSE (Charles Scott, manager): Lost River opened their season here 13, 15; excellent performance to good business.

LOUISIANA.

SHREVEPORT.—GRAND OPERA HOUSE (Hirsch Brothers, managers): Gannon Pollock Stock co. 7-12 in Behind the Scenes, Harry Tracey, Rube and Bears, Dixie Land, in a Sleeping City, Hi Henry, and vaudeville; good attendance; performances fair. Over the Fence 13; fair house and co. Leon Morgane 14 to crowded house. Olympia Opera co. 15-20. Pickings from Puck 21. Marie Fountain co. 22-27.

NEW IBERIA.—VENDOME OPERA HOUSE (Murray and Bell, managers): Season will open 21 with Pete Baker in Chris and Lena. Murray and Mack Oct. 6. Human Hearts 18. A Millionaire Tramp 19. Al. G. Fields' Minstrels 20. Jules Grau Opera co. 30. Mrs. C. Bruno 31.

BATON ROUGE.—ELKS' THEATRE (H. B. Stroubie, manager): Olympia Opera co. 9-12 pleased large audiences. Pete Baker co. 15; good business and co. Tim Murphy 20. Al. G. Field's Minstrels 24. Captain Jinks of the Horse Marines Oct. 8.

THIBODAUX.—OPERA HOUSE (Audet and Gibbs, managers): Season opened 7 with Olympia Opera co. in Boccaccio to good audience; performance pleased.

LAKE CHARLES.—OPERA HOUSE (J. S. Toomer, manager): Over the Fence opened season 14, 15 to good business; pleased. McFadden's Row of Flats 21.

PLAQUEMINE.—HOPE OPERA HOUSE (Thomas J. Hebert, manager): Season opened 8 with Olympia Opera co. to S. R. O.; co. good. Pete Baker co. 16.

FRANKLIN.—AUDITORIUM (Abel and Borah, managers): Season will open 20 with Pete Baker in Chris and Lena. Murray and Mack Oct. 8.

MONROE.—OPERA HOUSE (I. Sugar, manager): Season will open 22 with Pickings from Puck.

MAINE.

BANGOR.—OPERA HOUSE (F. A. Owen, manager): Morrison's Comedy co. 8-13 to large business; co. and performance very good. Plays: For Fair Virginia, The City of New York, A Princess of Patches, Kidnapped, The Lady from Laramie, A Man of Mystery, One Night in June, Blunders to Burn, and Jack Stafford, Detective; fine specialties by Madame Rose and her Dutch pickaninnies, Bert Walter, and the Knox Brothers. Uncle Terry 15; strong co.; pleased large audience. Hi Henry's Minstrels 16 to large house; performance acceptable. The Parish Priest 23. Ole Olsen 24. The Blondelle in Through the Center of the Earth 26, 27. Harcourt Comedy co. 29-Oct. 4. Dot Carroll 6-8.

PORTLAND.—JEFFERSON THEATRE (Cahn and Grant, managers): Jere McAuliffe Stock co. 15-20, presenting Face to Face, Shamus O'Brien, The Man from Italy, A Young Wife, The Governess, A Fool and His Money, Myles Aroon, No Place Like Home, and The Danites, with specialties including The Lady Orchestra, to crowded houses; co. excellent. Daniel Sully in The Parish Priest 22. Cook-Church co. 23-27.——ITEM: David W. Coyne, of this city, left 15 to assume the business management of The King of Tramps.

AUGUSTA.—OPERA HOUSE (David Owen, manager): Clara Turner co. 8-13, presenting The Sapphire, My Brother's Sister, Jeanne Du Barry, The Captain's Mate, Peg's Ferry, Dolly Varden, and The Fay Train; performances excellent; large audiences. Hi Henry's Minstrels 15; excellent performance to S. R. O. Morrison's Comedy co. 16, 17 pleased good houses in A Man of Mystery, For Fair Virginia, and The City of New York. A Trip to Countown 19. At Valley Forge 20.

ROCKLAND.—FARWELL OPERA HOUSE (Bob Crockett, manager): Frankie Stock co. 8-13; good business and performances. Plays last half of week: The Firefly, An American Princess, A Country Postmaster, and Pawn Ticket 210. C. C. and W. Minstrels 17. The Blondelle 22, 23. Ole Olsen 23. Uncle Terry 27. The Parish Priest 29. May Parker's Pickaninnies (Y. M. C. A.) Oct. 1. A Runaway Match 4. Bennett-Moulton co. 11. The Christian 15. Dot Carroll 16-18.

LEWISTON.—MUSIC HALL (Charles Horbury, manager): Hi Henry's Minstrels 13; fine performance pleased. Uncle Terry 18 enjoyed by two good houses. Howard Comedy co. 15-20. Plays: Victorian Cross, Harbor Lights, A Rough Rider's Romance, The Stowaway, The Indian, The Smugglers, and Paul Dawnant; good co. Ole Olsen 22. A Trip to Countown 23, 24.

HOULTON.—HEYWOOD OPERA HOUSE (W. F. French, manager): The Khark-Urban co. 15-20 in The Plunger, Turn of the Tide, and Across the Desert; performances excellent; crowded houses. James R. Waite in Uncle Terry 22.

OLD TOWN.—CITY HALL (Otis Woodman, manager): Dark 22-27. Culhane, Chase and Weston's Minstrels Oct. 4. Harcourt Comedy co. 6-8. A Village Parson 10. Stetson's U. T. C. 23.

BATH.—COLUMBIA THEATRE (Oliver Rines,

Maturity and Faturity

After extraction by distillation from the choicest rye, then begins the ripening of the superb qualities of

Hunter Baltimore Rye

After thorough ageing it becomes

The Highest Standard of the American Gentleman's Whiskey

which standard will be uniformly maintained in the future.

Sold at all first-class cafes and by jobbers.
WM. LANAHAN & SON, Baltimore, Md.

manager): Uncle Terry 12 pleased large audience. Culhane, Chace and Weston's Minstrels 20 pleased large audience.

EASTPORT.—MEMORIAL OPERA HOUSE (Wilbur A. Shea, manager): Whalom Park Opera co. 15-20; large business; excellent co. Uncle Terry 19 to capacity. Kiark-Urban 29-Oct. 4.

BELFAST.—OPERA HOUSE (Bray and Manfield, managers): Culhane, Chace and Weston's Minstrels 19.

MARYLAND.

CUMBERLAND.—ACADEMY OF MUSIC (Mellinger Brothers, lessees and managers): The Evil Eye 12 opened to S. R. O.; performance and co. better than ever. Murray and Mack 13 pleased fair audience. Richard Carvel 15 to S. R. O. at advanced prices. Peck's Bad Boy 17; fair business; poor production. Sam T. Jack's Burlesquers 18. Pudd'nhead Wilson 19. Foxy Quiller 20. Myrtle-Harder Stock co. 22-27. Fisher and Carroll in That's All 29. Hunting for Hawkins 30. The Fatal Wedding Oct. 2. Josephine Hall in My Antoinette 4.

ELKTON.—OPERA HOUSE (V. H. Corbett, manager): Thomas Jefferson in Rip Van Winkle 17 to crowded house; fine performance. The Adventures of Anna Shooter 19. Hunting for Hawkins 23. Barlow and Wilson's Minstrels 29. At Valley Forge Oct. 2. A Homespun Heart 11.

HAGERSTOWN.—ACADEMY OF MUSIC (Charles M. Futterer, manager): A Runaway Match 4; fair performance; small house. The Evil Eye 11; fair house; pleased. A Colonial Girl 17. Scottish Aristocracy 27. Whose Baby Are You 28.

ANNAPOLIS.—OPERA HOUSE (John R. Strange, manager): Peck's Bad Boy 13; poor performance to S. R. O. Hunting for Hawkins 25. Wernewood 27.

MASSACHUSETTS.

NORTH ADAMS.—EMPIRE THEATER (James P. Sullivan, manager): Aubrey Stock co. 15-20; good business. Richmond Hamblen in Down and Up 24. Holmes' Auxiliary Minstrels (local) 25. Stetson's U. T. C. 27. George Hall in An American Hustler 27-29. The Cowboy and the Lady 30.——RICHMOND THEATER (W. P. Meade, manager): Alma Chester Stock co. 15-20; good co. and business. The Fatal Wedding 22. Mildred Holland 23. Louis Mann 25. Man-ding 27. Mildred Holland 29. Louis Mann 30. Man-sfield 31 to Nov. 1. Eight Bells Oct. 2. Whose Baby Are You 3 to Man 28.——ITEMS: Thomas P. Holland, a former local boy, has been appointed as manager of the Lyceum co.—Manager James Sullivan, of the Empire, is recovering from a severe illness.—John Mellon, head usher at the Empire, has been promoted to cashier of the house.

THOMAS A. HAGGERTY.

FALL RIVER.—ACADEMY OF MUSIC (William J. Wing, manager): The Cherokee 11; fair co. to large audience. The Cowboy and the Lady 12; strong large audience. The Cowboy and the Lady 13; pleased small audience. Andrew Mack in Tom Moore 15 pleased fair house. Cora Mack in Tom Moore 16 pleased fair house. Cora Payton's Comedy co. opened two weeks' engagement 16 in Rosedale to S. R. O. Frankie Carpenter co. 29-Oct. 4. Louis Mann 6. The Sign of the Cross 7. The Moth and the Flame 8. Daniel Sully 9.

WORCESTER.—THEATRE (Felix R. Wendelschaefer, lessee and manager): Weary Willie Walker 17 to fair business. Williams and Walker 20. For Her Children's Sake 22, 23. Florodora 25.——LOTHROP'S OPERA HOUSE (F. F. Shea and Alf T. Wilton, lessees and managers): The Span of Life 15-20 to good business. Old Jed Prouty 22-27.

BROCKTON.—CITY THEATRE (W. R. Cronin, manager): Faust 13; good co. to large house. Andrew Mack in Tom Moore 15 pleased fair house. Cora Payton's Comedy co. opened two weeks' engagement 16 in Rosedale to S. R. O. Frankie Carpenter co. 29-Oct. 4. Louis Mann 6. The Sign of the Cross 7. The Moth and the Flame 8. Daniel Sully 9.

LOWELL.—OPERA HOUSE (Fay Brothers and Hosford, managers): Frankie Carpenter co. 15-20; good business. The Christian 22. At Valley Forge 23. Faust 27.——ACADEMY OF MUSIC (C. F. Dempsey, manager): Looping the Loop 15-17, to good business. A Night on Broadway 18-20.

TAUNTON.—THEATRE (Ralph Anthony, manager): Hilda Thomas in The Fisherman's Daughter 13; large house. Thomas E. Shea 15-20; large business. Plays: A Man o' War's Man, The Pledge of Honor, The Bells, The Hunchback's Daughter, Hell Gate, Dr. Jekyll and Mr. Hyde.

GLOUCESTER.—UNION HILL THEATRE (Lothrop and Tolman, managers): Are You a Mason 12 to fair house; co. good. Peck's Bad Boy 13 to good house. The Christian 17; co. and business good. Ole Olson 19. Jere McAuliffe co. 22-27. Morrison Comedy co. 29-Oct. 4.

LAWRENCE.—OPERA HOUSE (Cahn and Grant, managers): Jere McAuliffe Stock co. 8-13; good business. Daniel Sully in The Parish Priest 15; excellent performance; large house. Lost in the Desert 17 pleased good house. The Christian 19. Andrew Mack 20. Frankie Carpenter 22-27.

GRANGE.—PUTNAM OPERA HOUSE (W. J. Cook, manager): Quincy Adams Sawyer 13 pleased packed house. Monte Cristo 16 to good audience; co. excellent. Rip Van Winkle 20. George F. Hall in An American Hustler 23. Howe's Moving Pictures 27.

LYNN.—THEATRE (Frank G. Harrison, manager): Faust 15, 16; performance very good to fair business. Tangled Relations 18. Andrew Mack in Tom Moore 19. The Christian 20. Alma Chester 22-27. Florodora 29.

GARDNER.—THEATRE (Wallace and Hagenburg, lessees: W. A. Wesley, manager): The Moth and the Flame 10; good play; large house. Weary Willie Walker 16; fair performance; good house. Wernewood 17. Monte Cristo 18.

MILFORD.—MUSIC HALL (H. E. Morgan, manager): The Christian 12 pleased large audience. Are You a Mason 19.

PLYMOUTH.—DAVIS OPERA HOUSE (A. H. Parry, manager): Bennett-Moulton co. 15-20 to good business. Morrison's Faust 23.

MALDEN.—AUDITORIUM (George D. Campbell, manager): Andrew Mack in Tom Moore 18 to good house; pleased.

MICHIGAN.

ESCANABA.—PETERSON'S OPERA HOUSE (P. M. Peterson, manager): A Royal Slave 9 pleased large audience. The Secret Dispatch 10; co. good; fair business. The Denver Express 11; good production to good house. The Title of Life 13; satisfactory performance to fair business. When Knighthood Was in Flower 17. The Mermaid Hour 18. Hunting for Hawkins 24. Da Foy Vaudeville co. 24, 27. A Woman in the Case 25.——ITEM: Owing to a misunderstanding in regard to train connections, The Title of Life co. did not arrive until 9 o'clock on 13 and curtain was not rung up until 9.50.

MUSKEGON.—THE GRAND (Ray R. McGrath, manager): A Hidden Crime 10 to good business. Hunting for Hawkins 12 pleased good house. Old Arkansaw 13; co. good; fair house. Gaskell Stock 14-21 opened to S. R. O.; pleased. Plays: New York City, Woman Against Woman, A Silent Partner, My Lady Nell, A Royal Rival, Dr. Jekyll and Mr. Hyde, A Model Young Man, Through the Breakers, The Darkest Hour 22. Two Married Men 24. Porter J. White 25. Sporting Life 26.

CADILLAC.—THE CADILLAC (C. R. Russell, manager): On the Stroke of Twelve 5; packed house pleased. Gaskell Stock co. 8-13; fair co.; S. R. O. Plays: The City of New York, A Silent Partner, Through the Breakers, My Lady Nell, Dr. Jekyll and Mr. Hyde, and The Bell Boy. Two Married Men 16. Carl Gardner 17. A Poor Relation 20. Trolley Comedy co. Oct. 2. David Carroll 6. The Eleventh Hour 16.

ANN ARBOR.—ATHENS THEATRE (H. J. Abbot, manager): Hanlon Brothers 8-13 to good house; pleased. Eddie Trayhard 15; fair business; very pleasing performance. The Globe Trotter 22. Peck's Bad Boy 23. Porter J. White in Paint 27.——ITEM: In the absence of Dean Reynolds, lessee and manager of the Athens Theatre, H. J. Abbot has been appointed to take his place.

FLINT.—STONE'S OPERA HOUSE (H. A. Stone, manager): Season opened 9 with When Knighthood Was in Flower; S. R. O.; pleased. H. Trayhard 11; good house pleased. Eddie Trayhard 13; fair house and co. The Missouri Girl 16; good house and co. A Hidden Magdalen 18. A Runaway Match 20. Old Arkansaw 23.

COLDWATER.—TIBBITS OPERA HOUSE (John T. Jackson, manager): Sheridan Kane, Detective, 11 pleased good house. Wright Huntington opened his season here 12 in The Globe Trotter to good house. When in Cuba 13. Eleanor by local school children 22. Lovers' Lane 26. Ollie Abercrombie Comedy co. 29-Oct. 4.

TRAVERSE CITY.—STEINBERG'S GRAND OPERA HOUSE (Julius Steinberg, manager): When Knighthood Was in Flower 13 to crowded house; good production. The Darkest Hour 24. A Poor Relation 27.——CITY OPERA HOUSE (William Murrell, manager): Dark.

SAULT STE. MARIE.—W. H. Seech, manager): On the Stroke of Twelve 8; fair co. to good business. The Denver Express 9 to fair house. The Title of Life 10; poor co.; small house. Thelma 11; good co. to large business. When Knighthood Was in Flower 15. Hunting for Hawkins 18. At Valley Forge 19.

LUDINGTON.—OPERA HOUSE (U. S. Grant, manager): A Missouri Girl 12 to S. R. O.; excellent performance. Hunting for Hawkins 13; fair house; audience pleased. Ideal Entertainment co. 15, 16; poor co. and house. Two Married Men 22. A Poor Relation 23. Wilson's Vaudeville Stars 27.

JACKSON.—ATHENAEUM (H. J. Porter, manager): Harry Hanson 8-13 to good house. Plays: Legally Dead, At the Last Moment, The Two Kids, An Irish Hero, and Two Little Rogues. Hanson's Alley 12 to large house. Ole Trafford 17. The Missouri Girl 18; large house. In Convict's Stripes 19. Sporting Life 20.

LANSING.—BAIRD'S OPERA HOUSE (Fred J. Williams, manager): Eddie Hilsler in When Knighthood Was in Flower opened regular season 12 to large audience. Old R. Pinehurst 13 to S. R. O. Irolli Comedy co. 15-20 failed to appear. A Poor Relation 22. Peck's Bad Boy 24. Valley Forge 27.

IRON MOUNTAIN.—SUNDLET'S OPERA HOUSE (A. J. Sundlet, manager): The Royal Slave 10 pleased large audience. The Secret Dispatch 12 to good business. On the Stroke of Twelve 13; audience satisfied. The Mermaid Hour 15. The Title of Life 20. Thelma 24. Da Foy's Vaudeville co. 28.

MANISTEE.—ORCHARD BEACH CASINO (Will S. Kissell, manager): Gaskell and McGarvin co. (previous date) to S. R. O. in The City of New York. The Missouri Girl 11 to S. R. O.; excellent performance. Hunting for Hawkins 14, 15 to S. R. O.; good co.; pleased.

MARQUETTE.—OPERA HOUSE (A. F. Kempton, manager): A Royal Slave 12 pleased large audience. When Knighthood Was in Flower 18. A Poor Relation Oct. 2. Sporting Life 16. Shore Acres 13. Walker Whiteside 21. The Bonanzaster 22. Lovers' Lane 24. Way Down East 28.

ST. JOHNS.—ALLISON OPERA HOUSE (O. L. Hiser, manager): Sheridan Kane 6; good performance and business. Two Married Men 12; pleased. The Diamond King 15; finely mounted, but poor co. Hogan's Alley 18. Sporting Life 24. Peck's Bad Boy 25. At Valley Forge 26.

BATTLE CREEK.—POST THEATRE (E. R. Smith, manager): Eddie Hilsler in When Knighthood Was in Flower 11; crowded house pleased. Sheridan Kane, Detective, 13; fair house pleased. R. Pinehurst 16 pleased very good house. A Runaway Match 17; small house; fair co.

BAY CITY.—WENONA BEACH PARK CASINO: Davidson Stock co. 8-13 to good houses; good co.——ITEM: Work has been started preparing Armory Hall for theatrical entertainments and it is expected to have it ready in about three weeks.

DOWAGIAC.—BECKWITH MEMORIAL THEATRE (W. T. Locke, manager): The Globe Trotter 10 gave its first performance to fair house. Julo Walters' Slide Tracked 22. Sporting Life 24. Sis Hopkins Oct. 1. Hinsdale's Stock co. 6-11.

OWOSSO.—SALISBURY OPERA HOUSE (C. E. Salisbury, manager): Slide Tracked 12 to good house. Two Married Men 15 pleased a large house. Sporting Life 17. A Runaway Match 19. At Valley Forge 25. Peck's Bad Boy 26.

HANCOCK.—KERREDGE THEATRE (Ray Kerredge, manager): The opening of the new Kerredge Theatre was the most brilliant event of the local season. Louis James and Frederick Warde presented The Tempest to a $2,700 house.

SAGINAW.—ACADEMY OF MUSIC (John H. Davidson, manager): Hunting for Hawkins 9 to good house. Slide Tracked 11; fair house. The Missouri Girl 12; good performance; fair house. Davidson Stock co. 15-20.

ADRIAN.—NEW CROSWELL OPERA HOUSE (C. D. Hardy, manager): Sporting Life 15 failed to please very good house. The Missouri Girl 20. Where is Cobb 22, 23 (canceled). Old Arkansaw 24. Shore Acres 25, 26.

PORT HURON.—CITY OPERA HOUSE (L. T. Bennett, manager): In Louisiana 16; fair performance. In Convict Stripes 18. The Globe Trotter 20. Hogan's Alley 24.

HILLSDALE.—THE UNDERWOOD (N. H. Wilger, manager): Ladies' Minstrels (local) 10 to packed house. Hogan's Alley 12 to small but well pleased audience. The Missouri Girl 19. Romeo and Juliet 26.

PETOSKEY.—GRAND OPERA HOUSE (Guy M. Harwood, manager): Thelma 9 to S. R. O.; co. and performance good. Hunting for Hawkins 17. A Poor Relation 20. In Louisiana 23.

CALUMET.—THEATRE (John D. Caddihy, manager): On the Stroke of Twelve 11 to fair business. A Royal Slave 15 to good business; pleased.

KALAMAZOO.—ACADEMY OF MUSIC (R. A. Bush, manager): A Hidden Crime 15; good house; fair co. Slide Tracked 20. Si Plunkard 25.

EAST JORDAN.—LOVEDAY OPERA HOUSE (W. A. Loveday, manager): In Louisiana 23.

MINNESOTA.

FARIBAULT.—OPERA HOUSE (Ward and Arthur, lessees): Davy Crockett 11 to very good business; fine performance. Midnight in Chinatown 13 to fine business; very good performance. Julo Walters' Slide Tracked 15 to S. R. O.; very good performance. The Deemster 20. Her Marriage Vow 22. Keller 23-25. Human Hearts 30. Weary Willie Walker Oct. 1. In Gay New York 2.——ITEM: C. Hathaway is now treasurer of the Opera House in place of M. W. Sanford.

OWATONNA.—METROPOLITAN (J. W. Rowland, manager): A Red Hot Icicle 21 canceled. A Millionaire Tramp 9; satisfactory performance to good business. Davy Crockett 9; good house and performance. The Deemster 17. Ellery's Italian Band 23. Slide Tracked 23. Human Hearts 30.——AUDITORIUM (William A. Kubat, manager): Season opened 9 with A Convict's Daughter to excellent business; fine performance. A. Z. Donato (local) 27.

ROCHESTER.—METROPOLITAN THEATRE (J. R. Reid, manager): Midnight in Chinatown 11 to good business. Davy Crockett 13 to fair business, pleased. The Deemster 16. Slide Tracked 22. The Jay in New York 29. Weary Willie Walker Oct. 2. Dalrymple Comedy co. 6-11. Rudolph and Adolph 13.

MANKATO.—THEATRE (Bear and Buell, lessees; C. H. Griebel, resident manager): Midnight in Chinatown 13 to poor business. Davy Crockett 15 to fair business. The Deemster 19. Ellery's Royal Italian Band 22. The Secret Dispatch 25. Slide Tracked 26. Human Hearts 27. A Jay in New York 30, Oct. 1.

MANKATO.—THEATRE (Bear and Buell, managers): A Millionaire Tramp 9 to fair house. The Convict's Daughter 13 to large house. Midnight in Chinatown 13 to good house. Davy Crockett 15 to large audience. Ellery's Royal Italian Band 22.

WINONA.—OPERA HOUSE (O. F. Buffington, manager): Julo Walters' Slide Tracked 9 to fair house. The Deemster 18. Florodora 27.

CROOKSTON.—OPERA HOUSE (C. P. Walker, manager): On the Stroke of Twelve 20. Ellery's Royal Italian Band 23.

DULUTH.—LYCEUM THEATRE (C. A. Marshall, manager): Rose Melville 15, 16. On the Stroke of Twelve 19. Floradora 20. Royal Slaves Band 27. Pennsylvania 28. Hunting for Hawkins 29.

MISSISSIPPI.

NATCHEZ.—TEMPLE OPERA HOUSE (Clarke and Gardner, managers): Season will open 29 with Al. G. Field's Minstrels. Devil's Auction 29. Captain Jinks of the Horse Marines Oct. 7. Girls and Lass 13.

VICKSBURG.—WALNUT STREET THEATRE (Thomas M. Bentley, manager): Lena Ritzmann opened season 13 to fair business; performances very entertaining. Gaskell-Pollock Stock co. 15-20. The Mayflower 21. The Telephone Girl 22. Field's Minstrels 24.

GREENVILLE.—GRAND OPERA HOUSE (H. R. March, manager): Season opened 12 with Lena Ritzmann to fair house. Al. G. Field's Minstrels 22. The Telephone Girl 23.

FORT GIBSON.—OPERA HOUSE (H. R. Hackett and Co., managers): Season will open 10 with Grover and Pollock Stock co. A Millionaire Tramp Oct. 8.

COLUMBUS.—OPERA HOUSE (T. J. Lack, Jr., lessee and manager; Willis Jones, business-manager): Dark.

YAZOO CITY.—CITIZENS' OPERA HOUSE (Weinstein and Co., managers): Da Witt Clinton co. 10 to large house; co. fair.

MISSOURI.

JOPLIN.—NEW CLUB THEATRE (Crawford, Zehrung and Pelley, lessees): Harry West's Minstrels 9; fair business and co. Woman Against Woman 12; good house and co. Pickings from Puck 14; crowded house; excellent attraction. The Liberty Belles 15 will open regular season. Sandy Bottom 17. The Burglar and the Waif 20. Grace Hayward Stock co. 21-25.

MEXICO.—PERRIS GRAND OPERA HOUSE (A. R. Waterman, manager): Season opened 12 with William Owen to excellent house; co. good. The Hottest Coon in Dixie 17. When the Bell Tolls 18. A Hired Man on Salary 20. A Jolly American Tramp Oct. 6. A Gambler's Daughter 11. Casey's Troubles 13. The Evil Eye 27.

MACON.—ELKIN THEATRE (H. R. Logan, manager): A Royal Spurt 4; fair performance and house. A Prince of Liars 8; poor performance to fair house. William Owen in The School for Scandal 17; fine performance to good house. The Fiddler's Claim 21. The Hitchcock's Son 25. Steele Smith and Vandyke co. 29-Oct. 4. A Jolly American Tramp 7.

BOONVILLE.—STEPHENS' OPERA HOUSE (Stephens and Hickman, managers): W. R. Patton in The Minister's Son 10 to small but appreciative audience. The Liberty Belles 13 to good business; pleased. William Owen in The School for Scandal 14.

FULTON.—GRAND OPERA HOUSE (Sutton and Randolph, managers): Bonnell's Comedians 8-13, presenting A Soldier's Sweetheart, A Tattoo Candle, Jealousy, The Indiana Judge, My Uncle from New York, Peck's Bad Boy, and Tops, the Waif; co. weak; business poor. The Prince of Liars 15 canceled.

KIRKSVILLE.—HARRINGTON THEATRE (F. M. H., manager): Fanz Ferrell co. 1-6 in A Galley Slave, A Man of the People, Camille, A Wife's Secret, Carmen, and A Night of Peril; good co. and business. William Owen in The School for Scandal 11; fine production.

DE SOTO.—THE JEFFERSON (Leon Herrick, manager): Stetson's U. T. C. 13 to good business. The Fiddler's Claim 24. Just Struck Town 28. Bonny's Boys (T. H. C. A.) Oct. 4. Two Merry Tramps 6. Railroad Jack 10.

LOUISIANA.—PARK OPERA HOUSE (E. A. Parks, manager): A Royal Spurt 12; small audience; fair performance.——BURNETT OPERA HOUSE (J. K. O'Neill, manager): The Hottest Coon in Dixie 16. Bonnell Comedians 20-27.

HANNIBAL.—PARK THEATRE (J. R. Price, manager): William Owen in The School for Scandal to good house. The Hottest Coon in Dixie 14 to S. R. O. The Madison 17. My Friend from Arkansaw 22. Hamlet's Superbe 27.

LAMAR.—OPERA HOUSE (Sloane and Wilson, managers): Knowles, hypnotist, opened season 8-10 to good houses and performances. Sandy Bottom 13 to S. R. O.; performance excellent. A Prince of Liars 24.

CHARLESTON.—GRAND OPERA HOUSE (Locke and Schmuck, managers): Stetson's U. T. C. 11; fair co. and house. Southern Comedy co. 18-20. Black Trilby 24. Chicago Glee Club 30.

CARROLLTON.—WILCOXSON OPERA HOUSE (H. H. and H. J. Wilcoxson, managers): Season will open 23 with The Minister's Son. Chase-Lister 29-Oct. 4.

SPRINGFIELD.—BALDWIN THEATRE (Shubert and Houston, managers): Mahara's Minstrels 12. Dark 13-14. Pickings from Puck 16.

CLINTON.—OPERA HOUSE (Bluman and Co., managers): Woman Against Woman 10; performance good; fair business.

MOBERLY.—HEGARTY'S OPERA HOUSE (P. Hellerau, manager): The Minister's Son 11; good house; fair performance. Chase-Lister co. 15-20.

MONTANA.

BUTTE.—SUTTON'S BROADWAY THEATRE (Dick P. Sutton, manager): Elsa Ryan in Nevada 14, 15. Louis James and Frederick Warde in The Tempest 19, 20.——SUTTON'S FAMILY THEATRE (Dick P. Sutton, manager): Wanted, a Wife 16-20.——GRAND OPERA HOUSE (Marks, manager): ITEM: The Grand is having a new stage put in.

BILLINGS.—BILLINGS OPERA HOUSE (A. L. Babcock, manager): Elsa Ryan in Nevada 8 to large and well pleased audience. National Stock co. 9-13 in Transvaal, Out in Idaho, A Bunch of Mistakes, and Dr. Jekyll and Mr. Hyde to good business.

ANACONDA.—THEATRE MARGARET (H. F. Collins, manager): Elsa Ryan in Nevada 11 to good business; play and star well received.

MISSOULA.—UNION OPERA HOUSE (Austin H. Hartley, manager): Down Mobile 11; fine house pleased. Elsa Ryan in Nevada 18.

HELENA.—HELENA THEATRE (F. W. Agnis, manager): Frederick Warde and Louis James 17. The Strollers 20. Tivoli Opera co. 22. King Dodo 27.

NEBRASKA.

LINCOLN.—THE OLIVER (Zehrung and Crawford, managers): West's Minstrels 11 to good house. Human Hearts 12, 13 to crowded houses; good performances. The James Boys in Missouri 15, 16 to fair houses. The Liberty Belles 18. A Millionaire Tramp 19, 20. Sweet Clover 23. The Sultan of Sulu 25. Sandy Bottom 26, 27. Lost River Oct. 6. Walker Whiteside 9.

NEBRASKA CITY.—THE OVERLAND (D. L. Allen, manager): Along the Mohawk 11; good house; performance excellent. James Boys in Missouri 13 pleased topheavy house. Human Hearts 15; fair audience pleased. The Missouri Girl 18. For Her Sake 27.

PLATTSMOUTH.—PARMELE THEATRE (C. C. and T. E. Parmele, managers): Season opened 15 with The James Boys in Missouri; fair performance to good business. E. J. Carpenter's For Her Sake 22.

FALLS CITY.—GEHLING THEATRE (George P. Gehling, manager): Human Hearts 10 drew fair house; performance very satisfactory. Sandy Bottom 24. Caught in the Web Oct. 2.

NORTH PLATTE.—LLOYD'S OPERA HOUSE (Warren Lloyd, manager): Flanigan's Ball 9 to good house; excellent performance.

NEW HAMPSHIRE.

MANCHESTER.—OPERA HOUSE (E. W. Harrington, manager): Lost in the Desert 15, 16 to good houses. The Parish Priest 17 to large house. Tangled Relations 19.——PARK THEATRE (John Stilen, manager): The Span of Life 11-13 pleased good houses. Clara Turner 15-20 opened to capacity in The Sapphire. Other plays: My Brother's Sister, The Buckeye, The Captain's Mate, Fogg's Ferry, Dolly Vardon, The Fay Twins, and Jessamy Du Barry. An American Hustler 22-24. The Fisherman's Daughter 25-27. Cook-Church 29-Oct. 4.

CONCORD.—WHITE'S OPERA HOUSE (E. C. White, manager): Ole Olson 10 pleased fair house. Hi Henry's Minstrels 19. The Christian 24. The Moth and the Flame 25. Are You a Mason 27. Jere McAuliffe co. 29-Oct. 4.——ITEM: Howard E. Griswold, advertising agent at White's Opera House, fell from star lights to seats below and was seriously injured last week.

BERLIN.—CLEMENT OPERA HOUSE (F. M. Clement, manager): Whalom Park Opera co. 8-10, presenting Dorothy, Lily of Killarney, and Carmen; business fair; audience pleased. Culhane, Chase and Weston's Minstrels 11; business good. An American Hustler 20. Conntown 29.

PORTSMOUTH.—MUSIC HALL (F. W. Hartford, manager): Egypta (local) 10-12; well attended. Hi Henry's Minstrels 18. The Parish Priest 19. Tangled Relations 22. At Valley Forge 23. The Moth and the Flame 25.

NASHUA.—THEATRE (A. H. Davis, manager): Are You a Mason 11 pleased fair house. Bennett and Moulton 15-20 opened to S. R. O. Peck's Bad Boy 22.

DOVER.—CITY OPERA HOUSE (Charles B. King, manager): At Valley Forge 18. Bennett and Moulton co. 22-27.

CLAREMONT.—OPERA HOUSE (H. T. Eaton, manager): Peck. Stetson's U. T. C. Oct. 6. The Christian 8.

LACONIA.—MOULTON OPERA HOUSE (William E. Van Dame, manager): Dark.

NEW JERSEY.

TRENTON.—TAYLOR OPERA HOUSE (A. R. Sinnock, manager): De Wolf Hopper and his co. appeared in the new opera, El Capitan, 22 and scored a success; the music is very catchy, the costumes appropriate and the scenery is beautiful; large and enthusiastic audience. What We Were Twenty-one 13 to full house. King Dramatic co. 22-27, opening in The Cherry Pickers to large audience; performances excellent; good business. Plays: A Waif of Texas, Alabama, Golden Gate Mine, Young Wife, Waves of Sin, Ben Jones, A Social Highwayman, Shenandoah, and A Gaiety Widow. Rose Hamlet 29. Mr. Antoinette 30. Under Southern Skies 31. A Hot Old Time 3d. Hans Wells' 'Awtion 27. Lovers' Lane 29-Oct. 1. Looping the Loop 2. Next Door 4. Manhattan Comedy 4. Peyton Stock co. 6-11.

BRIDGETON.—THE GRIFFITH THEATRE (Ed R. Moore, manager): Lovers' Lane 12; very good performance and co.; large house. Foxy Grandpa 13; large house at advanced prices; performance excellent. The Village Parson 17; fair house. The Prisoner of Zenda 19. King Dramatic co. 22-27. Man'wells 'Awtion 28. James Hewlett Oct. 2. Looping the Loop 3. Gus Sun's Minstrels 11. Alabama and Gaston 14. Dainty Paree 18. Peck's Bad Boy 20. Two Little Waifs 25. Kidnapped in New York 27. The Black Hand 28.

ELIZABETH.—LYCEUM THEATRE (Stark Murray, manager): The Great White Diamond 15-17 to capacity business. Orientine and Gore in A Warm Match 18-20. The Country Kid 22-25. Elmwood in New York 26-27.——JACOBS' THEATRE (Grover W. Jacobs, manager): Man'wells 'Awtion 13; fair business and co. The Ivy Leaf 20 pleased full house. Joseph Jefferson and James K. Hackett in The Crisis 17. George W. Monroe in The Debut of Mrs. Dooley 20. The Devil's Daughter 22.

PASSAIC.—PASSAIC OPERA HOUSE (H. P. Spencer, lessee and manager): Mickey Finn 13 pleased good house. The Prisoner of Zenda 15; good house; excellent performance. Ivy Leaf 17 pleased fair audience. Editor's Daughter 18; fair house pleased. The Middleman 20. Where Baby Are You 22. Gus Sun's Minstrels 25. Looping the Loop 27.

BOONTON.—HARRIS LYCEUM (Harris Brothers, managers): Next Door 13; crowded house; satisfactory performance. The Prisoner of Zenda 15; to capacity; excellent performance. Editor's Busy Day 20. Dusk O'Dawn 22. Gus Sun's Minstrels 25. The Counterfeiters 27. Looping the Loop 29.

PATERSON.—OPERA HOUSE (John J. Gorschler, manager): Thomas Jefferson in Rip Van Winkle 13 to large and pleased audience. Man'wells 'Awtion 14, 15; good audiences; pleased. The Orient, with Isabelle Irving, 18 to packed house; pleased. The Twin Sisters 19, 20. Cora Payton co. 22-27.

HOBOKEN.—LYRIC THEATRE (H. P. Speller, manager): The Royal Lilliputians 14-17 opened to S. R. O.; audience pleased. The Great White Diamond 18-20. Barney Gilmore in Kidnapped in New York 21-23. The Searchlights of New York 25-28.

NEW BRUNSWICK.—SHORTRIDGE'S THEATRE (S. Shortridge, proprietor and manager): The Hayes Brothers in Next Door 12 to fair house. The 1?7 Leaf 13; satisfactory performance to fair house. The Millionaire 19. Manola Fleming 22-27.

RED BANK.—OPERA HOUSE (Charles R. Nixon, manager): A Warm Match 5 to S. R. O.; good production. The Village Parson 10 to good business pleased. Dennis O'Dowd 19. Her Lord and Master 23. Next Door 24.

WASHINGTON.—OPERA HOUSE (Robert Petty, manager): Manola Fleming 19, 20 in Life; co. Paola, the Circus Girl.

NEW YORK.

ELMIRA.—LYCEUM THEATRE (M. Reis, manager; W. C. Smith, business-manager): Myrtle and Harder Stock co. 15-20 in Caught in the Web, A Warm Match, An Indiana Romance, The Tide of Fortune, and The Unknown to excellent business. Schiller Stock co. 22-27. The Chaperone 29.——AUDITORIUM (E. R. Gallien, manager): Dark.——SCHICK'S GLEN PARK THEATRE (Henry F. Dietz, manager): Metcalf's Band 15 to large business. Season closed.——ITEMS: Jennie Benton left 13 to commence rehearsals with R. H. Sothern.—Manager Dixie went to Saginaw, where he will be at the head of the Dixie Theatre. Mr. Dixie will return to Rorick's next year.—Harry M. Graves, of Concord, O., a former well-known theatrical man of Elmira, was called here by the death of his brother 12.—Archibald McCann, of Quinlan and Wolf's Minstrels, has been removed from the hospital at Cumberland, Md., to his home here.

J. MAXWELL BEERS.

SCHENECTADY.—VAN CURLER OPERA HOUSE (Charles H. Benedict, manager): Quincy Adams Sawyer 11 enjoyed by large audience. Human Hearts 13 to S. R. O. Rupert of Hentzau 15; fair house. Are You a Mason 16; good business; excellent co. The Climbers 17; good audience; pleased. Arizona 18. A Hot Old Time 19, 20. A Messenger Boy 22. Stetson's U. T. C. 23. Gypsy Jack 24. Foxy Grandpa 25. The Twin Sisters 26. Hearts of the Blue Ridge 27. Bennett and Moulton co. 29-Oct. 4.

GEORGE G. MOON.

FORT PLAIN.—PRITCHER OPERA HOUSE (Nelson Smith, manager): Two Married Men 12; good house; poor co. Old St. Stebbins 18. Colonel Rose's Comedians 22-27. A Romance of Coon Hollow Oct. 1. Hearts of Gold 9. Kilties' Band 13.

NETTIE NALRATH.

SARATOGA SPRINGS.—TURN HALL THEATRE (Sherlock Sisters, managers): Frankie Stock co. 8-13 to good business. Plays last half of week: Fawn Ticket 210, The Fire Fly, and An American Princess. Way Down East 15; capable co.; large and pleased audience. Arizona 17; co. best seen here in the play; large attendance. Mildred Holland in The Power Behind the Throne 18; co. and production excellent; large and appreciative audience. Are You a Mason 20. Stetson's U. T. C. 22. Peck's Bad Boy 24. King Dodo 26. My Friend Hogan 27. When We Were Twenty-one Oct. 1. Tangled Relations 2. Dennis O'Dowd, Esq., 4.——ITEMS: The preliminary work for the erection of Chauncey Olcott's beautiful residence on Clinton Avenue was begun 11, and from the plans it is predicted that the actor's cottage when completed will be the finest in this town.—The Favorite Spring property, corner of Broadway and Congress Street, has been purchased by some New York parties, who intend building a theatre and hotel. It is one of the most desirable sites in the town.

TROY.—GRISWOLD OPERA HOUSE (M. Reis, manager; H. B. Hayden, resident manager): Stetson's U. T. C. 11-13; good houses. Old St Stebbins 15-17; satisfactory business. Mickey Finn 18-20. Searchlights of a Great City 22-24. The Span of Life 25-27.——RAND'S OPERA HOUSE: Quincy Adams Sawyer 12 pleased large audience; co. excellent. Rupert of Hentzau 13 to fine house. Arizona 15; co. and business good. Are You a Mason 17; good co.; fair house. The Climbers 19. A Messenger Boy 20. William H. Crane 22. King Dodo 24. When We Were Twenty-one 27.——ITEM: William Triplett, with Searchlights of a Great City; Robert La Mack, with William H. Crane, and John Hodel, with The Span of Life, were callers.

JAMESTOWN.—SAMUELS OPERA HOUSE (M. Reis, lessee; E. J. Goodwin, manager): Bennett-Moulton co. 8-13; very successful engagement. Jacobs Stock co. 15-20 to record house in A Break for Life that pleased. Other plays: A Romance of Coon Hollow, In His Power, A Girl from the West, King of Detectives, and Jesse James. A Standard Article 22.——ITEMS: Manager Jule Delmar and Mrs. Delmar left 16 for Milwaukee to join the Empire Vaudeville co., that opens 28.—Alvy Olson, stage-manager of the Celoron Theatre, will join the Empire Vaudeville co. as property man 28.—Manager Scott, of the Library Theatre, Warren, Pa., attended the Elks' clam bake at Long Point 11.

ALBANY.—EMPIRE THEATRE (Joseph Frank, manager): Arizona 13 pleased two large audiences. The Messenger Boy 17 enjoyed by a large audience. Are You a Mason 18, 19. The Climbers 20. King Dodo 22. Foxy Grandpa 24.——HARMANUS BLEECKER HALL (H. R. Jacobs, manager): Old St Stebbins 11-13 to crowded house. Reilly and Woods Comedians 15-20 opened to S. R. O. A Hot Old Time and A Sister's Love 22-27.——PROCTOR'S (F. F. Proctor, manager; Howard Graham, resident manager): Sweet Lavender 15 to large and well pleased audience. The Black Flag 22.

POUGHKEEPSIE.—COLLINGWOOD OPERA HOUSE (E. R. Sweet, manager): 'Way Down East 12; large attendance. Crimmins and Gore in A Warm Match 13; fair performances to discouraging business. The Climbers, featuring John E. Kellerd, opened their season 15 to fair audience; co. and scenery excellent. The Messenger Boy 16 disappointed fair house. King Dodo 19. The Ivy Leaf 20. Chester De Vonde Stock co. 22-27. At Cripple Creek 29. The Cowboy and the Lady Oct. 4.——ITEM: Charlotte N. Weston, a New York society recruit, made her debut here 15 as Miss Silberton in The Climbers.

GLOVERSVILLE.—DARLING THEATRE (Will E. Gest, manager): Katharine Willard in The Power Behind the Throne 15; large and pleased audience. 'Way Down East 16, Arizona 18. The Messenger Boy 23. William H. Crane 24. Gypsy Jack 25. Foxy Grandpa 28. The Twin Sisters 29. King Dodo 30.——KASSAN OPERA HOUSE (A. L. Covell, manager): Two Married Men 13; attraction and business fair. A Country Kid 15 pleased fair house. Peck's Bad Boy 17; fair business and co. Mickey Finn 22. A Romance of Coon Hollow 30.

ROCHESTER.—BAKER THEATRE (Shubert Brothers, lessees; J. J. Shubert, manager): In the Hands of the Enemy 15-20 pleased large audience.

A Trip to Luna Park.—LYCEUM THEATRE (A. A. Wilk, manager): Week ending Sept. 13: Business big. Week ending Sept. 20: Business big. Week ending Sept. 27: Business big. The many big features and other details of Manager Wilk's policy cannot be given space in this column for want of room, but the success of the Wilk Theatre has demonstrated conclusively to Scranton that Manager Wilk's popularity is a great asset to amusement goers.

SYRACUSE.—WIETING OPERA HOUSE (H. Bolton Lewis, J. L. Kerr, managers): Local Elks Minstrels 11. Grace Cameron Opera co. 12 to S. R. O. Lyceum Theatre (Wm. Lyceum, manager): Stock opened 11 with Devil's Island to fair business; performance satisfactory. Katherine Willard in The Power Behind the Throne 12; excellent attraction to fair business. Colonial Moving Pictures 19, 20. The Little Mother 25. Hearts of Gold 26. Pauline hypnotist, Oct. 6-11. Barlow and Wilson's Minstrels 15.

NEWBURGH.—ACADEMY OF MUSIC (Fred M. Taylor, manager): Way Down East 13 to S. R. O.; good performance. The Messenger Boy 15 opened its season here to good house; good performance. Uncle Tom's Cabin 16 to crowded house; fair performance. David Harum 22. Two Sisters 24. When We Were Twenty-one 25.

ITHACA.—LYCEUM (H. M. Gutstadt, manager): Ward and Vokes opened the season to good business 11. Grace Cameron Opera co. 12 to S. R. O. Normandy Wedding to fair house. Beyond Pardon by Theodore Kremer 13 (first production). Sergeant James 24. Way Down East 25. William H. Crane 26. The Messenger Boy 29.

YONKERS.—MUSIC HALL (William J. Bright, manager): Way Down East 11 to S. R. O.; good performance. Chester De Vonde co. opened 12-20 with A Bond of Honor to S. R. O.; very creditable performance. Plays for the week: Ten Ten Door, A Drop of Poison, Silver Creek Fort, and The Monster. King Dramatic co. 22-27. Carse Payton Stock co. 29-Oct. 4.

CORNING.—OPERA HOUSE (Wallace and Gilmore, lessees and managers; H. J. Sternberg, resident manager): The Power of the Cross 12 to good house. Not Guilty 16 pleased good house. An American Gentleman 17 to fair house. Old 81 Stebbins 24. Two Married Men 25. The Chaperons 27.

CORTLAND.—OPERA HOUSE (Wallace and Gilmore, managers): The Plays 4-6 pleased fair houses. Devil's Island 8; excellent performance; fine scenery; fair business and co. A Country Kid 11; business and co. fair. A Runaway Match 18 to pleased medium house.

ELMIRA.—OPERA HOUSE (J. H. Havens, manager): The Power of the Cross 10; good business. Easy Money 16 opened to S. R. O.; audience pleased; specialties deserve mention. David Harum 17; well balanced co.; good house. Brown-Huston co. 22-24. One Night in June 27.

GENEVA.—SMITH OPERA HOUSE (M. Reis, lessee; F. K. Hardison, manager): Ward and Vokes in The Headwaiters 13 to fair house. York State Folks 15 pleased good house. The Power of the Cross 17. The Heart of Chicago 20. A Fight for Millions 23. Two Married Men 29.

TICONDEROGA.—UNION OPERA HOUSE (W. T. Bennett, manager and lessee): Stetson's U. T. C. 24. My Friend Hogan 25. James O'Neil in Monte Cristo Oct. 2. O'Dowd's Fourth Ward 6. Chow Chow 10.—WEED'S OPERA HOUSE (Alex Weed, manager): Dark.

ROME.—WASHINGTON STREET OPERA HOUSE (M. D. Chase, manager): The Power Behind the Throne 12; fine performance to small house. A Normandy Wedding 16; good performance; fair house. The Little Mother 18. Way Down East 23. Arizona 24. A Hot Scotch Major 26.

OSWEGO.—RICHARDSON THEATRE (Hennesberg Brothers, lessees; J. A. Wallace, manager): One Night in June 11 failed to please fair house. An American Gentleman 12 pleased good house. Bennett and Moulton co. 15-20 opened in Darkest Russia to large house. A Runaway Match 22.

ONEONTA.—NEW THEATRE (F. W. Lloyd, lessee; Ralph P. Stoddard, manager): Season opened 5 with Our New Minister to crowded house; pleased. One Night in June 10 to good house; failed to please. Frankie Stock co. 15-20.

GRANVILLE.—PEMBER OPERA HOUSE (T. A. Boyle, manager): My Friend Hogan 16 to good business; performance good. Stetson's U. T. C. 22. King Dodo 23. A Man from Mexico Oct. 3. What Happened to Jones 9.

COHOES.—OPERA HOUSE (E. C. Game, manager): Human Hearts 12 pleased large audience. Down by the Sea 15; large house; excellent performances. The Climbers 16 pleased small house. A Messenger Boy 18. Arizona 19. Mildred Holland 20.

NORWICH.—CLARK OPERA HOUSE (L. B. Bennett, manager): An American Gentleman 16 pleased large audience. A Homespun Heart 23. A Ragged Hero Oct. 9. The Man from Mexico 7 canceled.

LOCKPORT.—HODGE OPERA HOUSE (Charles G. Stevens, manager): Season opened 18 with The Heart of Chicago. York State Folks 20. The Game Keeper 29. Way Down East Oct. 4. The Man from Mexico 10.

DUNKIRK.—NELSON'S OPERA HOUSE (R. C. Lawrence, manager): Ollie Halford Stock co. 8 in Sunset Mines; fair house and performance. Sporting Life 11; good house. Rupert of Hentzau 18. Robert Mantell 27. Peck's Bad Boy Oct. 2. Dunn Band 8.

NEWARK.—SHERMAN OPERA HOUSE (S. F. Sherman, manager; H. B. Rogers, local manager): One Night in June 12 pleased fair house. The Power Behind the Throne 16; good house; pleased. A Romance of Coon Hollow 20. Homespun Hearts 27.

AUBURN.—BURTIS OPERA HOUSE (E. S. Newton, manager): York State Folks 16 to S. R. O., especially well received. Bennett-Moulton co. 22-27. Arizona 29.

PLATTSBURGH.—THEATRE (M. H. Farrell, manager): Mildred Holland in The Power Behind the Throne 16 pleased full house. Way Down East 18, 19. When We Were Twenty-one 20.

BATAVIA.—DELLINGER OPERA HOUSE (R. J. Dellinger, manager): One Night in June 13 pleased good house. York State Folks 19. A Romance of Coon Hollow 24.

SALAMANCA.—MELENBACKER OPERA HOUSE (J. H. Melenbacker, manager): Hearts of Gold 16; very satisfactory performance to good house. Smith O'Brien in The Game Keeper 26.

WATERTOWN.—CITY OPERA HOUSE (E. M. Gatch, manager): Not Guilty 15 pleased good house. Easy Money 16. A Runaway Match 22. Arizona 29. Way Down East 27.

HERKIMER.—GRAND OPERA HOUSE (Ben Bowerman, manager): The Power Behind the Throne 12; excellent performance to good house. A Jolly American Tramp 26.

SCHENECTADY.—VAN CURLER OPERA HOUSE (M. Reis, lessee; C. S. Smith, manager): The Power of the Cross 18 closed large house. Mystic River to S. R. O.

CANANDAIGUA.—DAVIDSON OPERA HOUSE (H. H. Pearson, manager): Heart of Hearts 17; fair co.; large business. A Runaway Match 18. The Power Behind the Throne 24.

PEEKSKILL.—CRYPTIC THEATRE (C. H. Black, manager): Eddie Russell and co. to Sidney Flats 10 to S. R. O.; excellent performance. Thrill Chamber to A Country Kid 25.

WHITEHALL.—MUSIC HALL (H. C. Hilton, manager): My Friend Hogan 17 to good business. A Runaway Match 27.

HUDSON.—OPERA HOUSE (Cooper and Reed, managers): Smith O'Brien in The Game Keeper 20. Way Down East Oct. 6. Dark Plays 27.

WARSAW.—IRVING OPERA HOUSE (C. E. Bailey, manager): One Night in June 12 opened season; fine performance to crowded house.

COXSACKIE.—DOLAN OPERA HOUSE (Pierce and Denton, managers): Hickman Brothers in Down and Up 12 to S. R. O.

PEKIN YAN.—YATES LYCEUM (H. E. Bell, manager): Keeper of Hearts 15; good performance; fair business. The Power Behind the Throne 23.

OWEGO.—WILSON OPERA HOUSE (C. Wilson, manager): Old 81 Stebbins 22.

WELLSVILLE.—BALDWIN'S THEATRE (H. A. Baldwin, manager): One Night in June 22.

MATTEAWAN.—OPERA HOUSE (W. S. Dibble, manager): Pat Maloney's Irish Visitors 24.

LE ROY.—NEW OPERA HOUSE (J. A. Maloney, manager): One Night in June 26. Hearts of Gold 27.

BOONVILLE.—COMSTOCK OPERA HOUSE (Trafford and Nawyer, managers): A Country Kid 10. A Jolly American Tramp 23. A Runaway Match 25.

NORTH CAROLINA.

GREENSBORO.—GRAND OPERA HOUSE (S. A. Schloss, lessee; H. H. Tate, manager): Murray and Mack in A Night on Broadway 12; good co. and business. Black Patti Troubadours 17; good performance; S. R. O. The Battle of San Juan (local) 19. A Runaway Match 24. On the Quiet 26. A Colonial Girl 30.

WILMINGTON.—ACADEMY OF MUSIC (Cowan Brothers, managers): Human Hearts 10 to full house; performance good.——ITEM: Cowan Brothers have succeeded Manager Schloss in the management of the Academy of Music and have had it thoroughly overhauled and necessary repairs made. They have secured Professor W. W. Hollowbush's orchestra.

ASHEVILLE.—GRAND OPERA HOUSE (Whitlock Brothers, managers): Barlow's Minstrels 16 to good house pleased. Reaping the Harvest 20.——AUDITORIUM (W. F. Randolph, manager): Season opened 8 with Al. G. Field's Minstrels to packed house. Black Patti's Troubadours 19.

DURHAM.—OPERA HOUSE (Harlowe and Freeland, managers): Human Hearts 12; good co.; deserved better house. Black Patti Troubadours 15; large audience pleased. Reaping the Harvest 30. The Other Fellow 17 canceled.

NEW BERN.—MASONIC OPERA HOUSE (J. C. Green, manager): The Lonely Widow 18 opened season. Human Hearts 17 to large and appreciative audience.

NORTH DAKOTA.

GRAND FORKS.—METROPOLITAN THEATRE (C. P. Walker, manager): Harold Nelson and co. 8-11 presented Ingomar, Don Caesar de Bazan, A Celebrated Case, and Richelieu to fair houses. Louis James and Frederick Warde in The Tempest 13 to large business; production was finely staged and well received. James James 19, 20. Kinz Dodo 24. On the Stroke of Twelve 26. Kilery's Royal Italian Band 28.

FARGO.—THEATRE (C. P. Walker, manager): Frederick Warde and Louis James in The Tempest opened large business 10. The Lackaye Stock co. 13-17. Kinz Dodo 23. On the Stroke of Twelve 27. Royal Italian Band 29. Hunting for Hawkins Oct. 1. Pennsylvania 7.

GRAFTON.—GRAND OPERA HOUSE (H. L. Hansmann, manager): Harold Nelson in Hamlet and The Merchant of Venice 12, 13 pleased large audiences.

MANDAN.—OPERA HOUSE (W. D. Kennelly, manager): Transvaal 22. Minnesota 24. Out in Idaho 25. Poor Mr. Rich 26.

JAMESTOWN.—OPERA HOUSE (H. P. Smart, manager): Dark 7-14.

OHIO.

TOLEDO.—VALENTINE THEATRE (L. M. Boda, manager; Otto Klives, business-manager): Amelia Bingham's co in A Modern Magdalen opened season 14-17; co. excellent; attendance fair.——LYCEUM THEATRE (Frank Burt, manager): Rust Lynne 14-20 to S. R. O.——BURT'S THEATRE (Frank Burt, manager): R. J. Carpenter's Little Outcast 13-18 to good business, pleased. Harry Clay Blaney in Across the Pacific 14-17 to S. R. O.——EMPIRE THEATRE (I. H. Garson, manager): The stock co. gave Shenandoah 14-20 to large business. C. M. EDSON.

AKRON.—NEW COLONIAL THEATRE (M. Reis, proprietor; John R. Pierce, manager): Quinlan and Wall's Minstrels 10; co. pleased fair audience. Alma Sterling in A Standard Article 13; co. very good; business large. Lovers' Lane 15 pleased good house. A Desperate Chance 20. Hoefler Stock co. 22, 23, 26-27. Gertrude Coghlan in Alice of Old Vincennes 24.——GRAND OPERA HOUSE (T. K. Allbaugh, manager): Shooting the Chutes 4-6 to good houses; co. very good. For Love and Honor 11-13 pleased large audiences. Martin's U. T. C. 15-17. R. J. Carpenter's A Little Outcast 18-20.

ATHENS.—OPERA HOUSE (W. R. Moore, manager): Old Farmer Hopkins 13; no performance. Herald Square Comedy co 20-Oct. 4.——ITEM: Within a few minutes of the time for the curtain to rise for the performance of Old Farmer Hopkins Helen McCabe was taken seriously ill in her dressing-room and the performance was declared off. Howard Happer, manager of the co., went before the curtain and dismissed the audience and their money was refunded. Helen McCabe remained here under the care of physicians until 15, when she rejoined the co. at Jackson, O.

SPRINGFIELD.—GRAND OPERA HOUSE (L. J. Dalio, manager): Al. Martin's Ten Nights in a Barroom 18; satisfactory performance to S. R. O. Henrietta Crosman in The Sword of the King 18. Richard Carrel 19. The Village Postmaster 20.——FOUNTAIN SQUARE THEATRE (C. J. Gross, manager): Clark's Metropolitan Players 15-18 opened in The White Revue; performance poor; remaining dates cancelled. The Scout's Revenge 20. Uncle Josh Sprucsby 27.——CASINO, SPRING GROVE PARK (Felix Biel, lessee): Dark.

CANTON.—THE GRAND (M. C. Barber, manager): Gertrude Coghlan in Alice of Old Vincennes 10 to large and well pleased audience. Emerita 11, 12 to large business; performances very satisfactory. Al. W. Martin's U. T. C. 13 pleased large house. Henrietta Crosman in The Sword of the King 15 pleased a large audience. Lovers' Lane 16. Quinlan and Wall's Minstrels 20. John A. Himmelein's Ideals 22-27. Sam T. Jack's Burlesques co. Oct. 2. Robert B. Mantell 4. York State Folks 6.

LANCASTER.—CHESTNUT STREET OPERA HOUSE (George Tannehill, manager): Herald Square Comic Opera 10 to The Grand Duchess; performance and attendance fair. The Village Fool 18 failed to appear, and Fisk and Matt's Vaudeville of the Merchants' Carnival played in its place to good attendance. Stetson's U. T. C. 23. Lew Tizner's Colored Minstrels Oct. 2. Uncle Josh Sprucsby 4. A Hidden Crime 6. Rentfrow Stock co. 13-18. Old Arkansaw 22.

EAST LIVERPOOL.—NEW GRAND OPERA HOUSE (J. A. Norris, manager): Mr. Plaster of Paris 15 to well filled house; fair performance. A Foxy Boy 16 to large and well pleased audience. Two Little Waifs 20. Harry Jenkins Stock co. 22-27. The Evil Eye 29. The Prisoner of Zenda 30. Indiana Folks Oct. 1. Our New Minister 3. East Lynne 4. Bennett-Moulton co. 6-11. When We Were Twenty-one 13. York State Folks 14. The Missouri Girl 15. Arizona 17. The Fatal Wedding 18.

CAMBRIDGE.—COLONIAL THEATRE (Charles D. Miller, manager): Vogel's Minstrels 12 to excellent business. A Wise Woman 13. Alice of Old Vincennes 20. Our New Minister 23. Foxy Quiller 27.——HAMMOND'S OPERA HOUSE (Robert Hammond, manager): Girard Stock co. 8-13 pleased full houses. Plays: The Cattle King, The Shadow, A Country Girl, The Hand of Man, and For Home and Honor. Maloney's Wedding Day 19.

TIFFIN.—NOBLE'S OPERA HOUSE (C. F. Collins, manager): Himmelein's co. 12 to large business and pleased audiences. Plays presented: Captain Impudence, The Lost Paradise, The Great Devereaux Case, The Veteran, Daughters of the South, Cauvey's Creek Raids, and Dangers of a Great City. J. A. Simmon in Rip Van Winkle 16 to large and well pleased audience. Martin's U. T. C. 19.

DAYTON.—VICTORIA THEATRE (Lee M. Boda, general manager; G. C. Miller, business-manager): Dark.——PARK THEATRE (Harry E. Feicht, manager): On the Suwanee River 11-13 pleased S. R. O. The Irish Pawnbrokers 15-17; S. R. O.; pleased.——FAIRVIEW CASINO: Royal Theatre co. presented The Troubles of Mr. Trimble 11-13 to fair business; pleased.

LIMA.—FAURAT OPERA HOUSE (Frank Burt, lessee; E. F. Maxwell, manager): Hearts of Oak 11 to packed house; excellent performance. The Game Keeper 12; good house and performance. A Little Outcast 15; S. R. O.; fair performance. Lovers' Lane 20. J. W. Carner Stock co. 22-24. Henrietta Crosman in The Sword of the King 25. J. W. Carner Stock co. 29-Oct. 4. A Day 30, 31.

URBANA.—HARRIET SQUARE THEATRE (Frank Lenhart, manager): Harriet in The Widow by Proxy 11; fair business; performance good. The Power Behind the Throne 12; fair business; performance good. Two Sisters 13; fair business; performance good. Rose and Rose Oct. 1. Plays: Rose and Rose, The Two Sisters, and The Power Behind the Throne. Jolly co. He was replaced by Arthur Hunnicutt, of Hunt and Hunnicutt.

LAIMA.—THEATRE (F. R. Johnson, manager and manager): Rust Lynne and Homer 12 pleased large audience; fine co. Lovers' Lane 13 pleased large audience. Mr. Plaster of Paris 15 pleased large audience. Henrietta Crosman in The Sword of the King 18. Himmelein's Ideals 20. Barlow's Minstrels 22. Sam T. Jack's Burlesques Oct. 4. The Power Behind the Throne 6. The Prisoner of Zenda 11.——WARDER OPERA HOUSE (George L. Buell, acting manager): Dark.

HUNTSVILLE.—CITY OPERA HOUSE (Wells and Van Orden, managers): Season opened 8 with Down and Out; pleased large house. Girard Stock co. 11 to small business. A Wise Woman 12 to good business; pleased. Kilmody's Minstrels 20. Sergeant James 24. Forepaugh's Stock co. 27-Oct. 4. Low Tizner's Minstrels 25. Rip Van Winkle Oct. 2.

SALEM.—GRAND OPERA HOUSE (Pollenberg Brothers, managers): Season opened 11 with Quinlan and Wall's Minstrels to S. R. O.; excellent performance. A Wise Woman 13 to crowded house; pleased. Kilmody's Minstrels 15. Carpenter's Mr. Plaster of Paris 16. Forepaugh's Stock co. 20-25. Low Tizner's Minstrels 24. Rip Van Winkle Oct. 2.

ZANESVILLE.—OPERA HOUSE (H. W. Rose, manager): John W. Vogel's Minstrels 11 to capacity; pleased. Martin's U. T. C. 13 to capacity. A Wise Woman 16 pleased good house. Alabama and Lovers' Lane 23 (cancelled). Alice of Old Vincennes 27.——MEMORIAL HALL (F. S. Spangler, manager): Stetson's U. T. C. 11; business and performance good.

YOUNGSTOWN.—OPERA HOUSE (Eugene Rock, manager): Herbert Kelcey and Effie Shannon 9 presented Sherlock Holmes to large business; fine performance. Lovers' Lane 10 to full house. Alma Doerge-Sterling in A Standard Article 11.

ST. MARY'S.—GRAND OPERA HOUSE (H. G. McLain, manager): Season opened with Hearts of Oak 15 to S. R. O.; excellent co. For Love and Honor 22. Keystone Dramatic co. 22-27. A Foxy Boy Oct. 1. Le Roy, magicians, 6. The Way of the Wicked 8.

DELPHOS.—SHEETER'S OPERA HOUSE (F. H. Stamp, manager): A Runaway Match 13 to small house; good performance. Rust Lynne 16 (cancelled). For Love and Honor 18. The Irish Pawnbrokers 20. Romeo and Juliet Oct. 1. The Way of the Wicked 7.

NEW PHILADELPHIA.—UNION OPERA HOUSE (George W. Bowers, manager): Gertrude Coghlan in Alice of Old Vincennes 11; good co. and house. Quinlan and Wall's Minstrels 19. Parson Jim 24. A Village Fool 29.

PORTSMOUTH.—GRAND OPERA HOUSE (H. E. Gordon, manager): Alaska 11 pleased fair audience. Uncle Tom's Cabin 18. The Belle of New York 20. Quinlan and Wall's Minstrels 27. Pudd'nhead Wilson 28.

ADA.—WHITESIDE THEATRE (A. W. Clutts, manager): Season opened 8 with A Wise Woman to S. R. O.; good co. Rip Van Winkle 19; business fair; co. good. A Romance of Coon Hollow 23. Si Plunkard co. Oct. 1. A Busy Time 18.

CIRCLEVILLE.—GRAND OPERA HOUSE (W. H. Cutter, manager): Keystone Dramatic co 15-17, presenting Utah, Home and Honor. A Child of Nature, and The Hand of Man, to large and well pleased audiences. Stetson's U. T. C. 24.

BELLEFONTAINE.—GRAND OPERA HOUSE (S. R. Thompson, manager): Al. W. Martin's Ten Nights in a Barroom 11; packed house; performance good. The Irish Pawnbrokers 24. The Royal Theatre co. 29-Oct. 4.

KENTON.—DICKSON'S GRAND OPERA HOUSE (Henry Dickson, manager): Maloney's Wedding Day 11; fair co.; good house. The Game Keeper 16; good co. and house. Side Tracked 29. A Hidden Crime Oct. 1. Bronson Norworth co. 6. New Fast Mail 13.

MARION.—GRAND OPERA HOUSE (Charles E. Perry, manager): Maloney's Wedding Day 12 to fair business. E. J. Carpenter's A Little Outcast 16; fair business; strong co. Lovers' Lane 19. Gibney and Hoosier co. 22-27.

ALLIANCE.—OPERA HOUSE (Nat C. Smith, manager): Mr. Plaster of Paris 12 pleased a well filled house. A Foxy Boy 17; fair business; specialties good. Smith O'Brien in The Gamekeeper 19. Parson Jim 22. The Power Behind the Throne 24.

IRONTON.—MASONIC OPERA HOUSE (E. F. Ellsberry, manager): Stetson's U. T. C. 16 to S. R. O.; performance good. Pudd'nhead Wilson 27. Girard Stock co. 29-Oct. 4.

MOUNT VERNON.—WOODWARD THEATRE (W. A. Bowers, manager; H. Moore, local manager): Maloney's Wedding Day 16; fair performance; large house. Wilson Stock co. 22-27.

BRYAN.—JONES' OPERA HOUSE (MacPhail and Mallory, managers): Rebecca Warren 13; excellent performance; S. R. O. Rip Van Winkle 18. Romeo and Juliet 27.

CHILLICOTHE.—MASONIC OPERA HOUSE (A. R. Wells, manager): Dark 8-13. Richard Carrel 15. Quinlan and Wall's Minstrels 20. Uncle Tom's Cabin 27. Katie Emmett 29.

HICKSVILLE.—HUBER OPERA HOUSE (W. L. McConnell, manager): Hearts of Oak 13 to poor business; excellent performance. Keystone Dramatic co. 22-27. Romeo and Juliet Oct. 8.

NEW LEXINGTON.—SMITH'S OPERA HOUSE (T. J. Smith, manager): Wilson Theatre co. 15-20 opened with Down in Dixie to capacity; audience pleased.

HAMILTON.—GLOBE OPERA HOUSE (Tom A. Smith, manager): Alaska 13; large house; satisfactory performance. Uncle Josh Sprucsby 27.

MECHANICSBURG.—MAIN STREET THEATRE (Owen and Johnson, managers): Dark 15-20. Uncle Josh Sprucsby 22.

GALLIPOLIS.—THEATRE (Bryan and Martin, lessees): Season opened 10 with Alaska; fair audience pleased. A Runaway Match 15 pleased fair house.

STEUBENVILLE.—GRAND (Frank Burt, lessee): John W. Vogel's Minstrels 13 to S. R. O.; performance good. Parson Jim 16. Two Little Waifs 19.

CADIZ.—OPERA HOUSE (E. M. Brown, manager): The Greatstones 26. Hot Stuff 30. Wilson Theatre co. 29-Oct. 4 (Fair week). The Village Fool 6.

FREMONT.—OPERA HOUSE (Helm and Haynes, managers): East Lynne 22. Chicago Stock co. 25-Oct. 4.

XENIA.—OPERA HOUSE (C. S. McClellan, manager): Stetson's U. T. C. 23. Devil's Island 24.

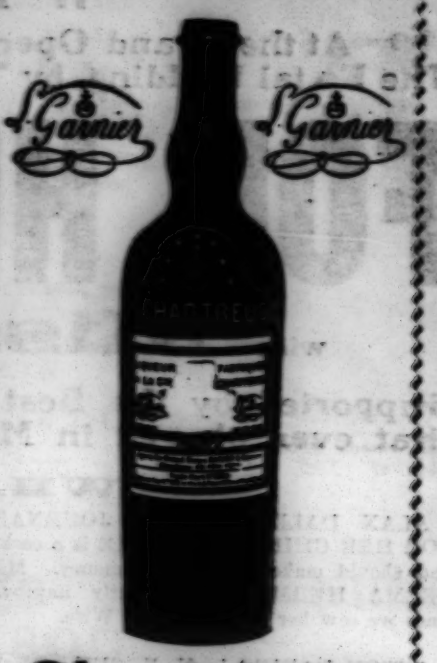
OKLAHOMA TERRITORY.

OKLAHOMA CITY.—OVERHOLSER OPERA HOUSE (O. V. Mix, manager): Stetson's Madison Square Theatre co. 7-14 in Won By Waiting. Held by the Enemy, Mettle, Among the Breakers, Nell Gwynne, Crystal Cross, and The Hand of Man; fine business; co. good.

STILLWATER.—GRAND OPERA HOUSE (L. J. Jardot, manager): Ethel Tuckey Stock co. 8-13; very successful week's business. My Uncle from New York 24.

EL RENO.—OPERA HOUSE (Julian Gross, manager): Slater's Madison Square co. 15.

ENID.—OPERA HOUSE (J. S. Shoemaker, manager): Season will open 22.



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OREGON.

BAKER CITY.—THEATRE (J. H. McCord, manager): Season opened with Richards and Pringle's Minstrels 12; performance good; audience small. Elizabeth Hale co. 18-20.

SALEM.—TEMPLE GRAND OPERA HOUSE (John Cordray, manager): Dark 8-13. King of the Opium Ring 15.

PENNSYLVANIA.

WILKES-BARRE.—THE NESBITT (Reynolds and Owen, lessees; Harry Brown, business-manager): The Royal Lilliputians in Fenderland 13; good business and production. Du Wolf Hopper in Mr. Pickwick 15; fair business; good production. St. Ann 16; fair business; strong cast. When We Were Twenty-one 22. Thomas Jefferson in Rip Van Winkle 23. Lovers' Lane 26. Sergeant James 27.——GRAND OPERA HOUSE (Harpender and Cross, lessees; Harry Brown, manager): Myrkle-Harder co. 8-13; business and co. good. Closing plays: A Fatal Marriage, The Unknown, A Nutmeg Match, and Caught in the Web. Barney Gilmore in Kidnapped in New York 15-17; large business; strong co. The Fatal Wedding 18-20. Little Irene Myers co. 22-27.

KITTANNING.—GRAND OPERA HOUSE (G. W. Park, manager): Season will open with A Wise Woman 20. Portsmouth 23. Sam T. Jack's Burlesques 28. Oriental Burlesquers Oct. 1.——ITEM: The Slate Deposit and Title Guaranty Co. owners of the present Opera House, will build a new ground floor house, to be ready for occupancy in April, and the present house will be made into an office building. The new house will be built at the corner of McKean and Jacob Streets, and will be larger in every way than the present one. It will be under the management of C. W. Park, who has leased the Mahoning Street Opera House in Punxsutawney, Pa., and will open the house Oct. 6 with Murray and Mack in Shooting the Chutes.

JOHNSTOWN.—CAMBRIA THEATRE (J. C. Mishler, manager): Frank Daniels in Miss Simplicity 13 pleased S. R. O. The Evil Eye 15 pleased good house. The Belle of New York 16; good co.; fair house. Primrose and Rochester's Minstrels 17; good co. to packed house. Robert B. Mantell in The Lyons and the Cross 18. Oriental Burlesquers 20. The Minister's Daughter 22. The Power of Truth 23. The Road to Ruin 24. Nathan Hale 25. Thomas Jefferson in Rip Van Winkle 27. The Fatal Wedding 29. Two Married Men.——JOHNSTOWN OPERA HOUSE (J. C. Mishler, manager): A Foxy Boy 11; poor co. to poor business. Indiana Folks 12; fair play to good business. Sam T. Jack's co. 23. My Antoinette 29.

SCRANTON.—LYCEUM THEATRE (M. Reis, lessee; A. J. Duffy, manager): Bertha Creighton in A Colonial Girl 11 pleased large audience. Royal Lilliputians 13 to large business pleased. The Little Mother 16; poor performance; fair business. St. Ann 18. When We Were Twenty-one 20. Thomas Jefferson 22.——ACADEMY OF MUSIC (M. Reis, lessee; A. J. Duffy, manager): The Schiller co. 8-13; large business; good co. Plays last part of week: The Indian, Slaves of Russia, Private John Allen, and Jesse James. The Fatal Wedding 15-17; good business pleased. Kilrogged in New York 18-20. Dan R. Ryan 22-27. Irene Myers 29-Oct. 4.

READING.—ACADEMY OF MUSIC (John D. Mishler, manager): The Minister's Daughter 12. The Liberty Belles 13. When We Were Twenty-one 14. Thomas Jefferson in Rip Van Winkle 15. The Volunteer Organist 17. Man'selle 'Awkins 18.——GRAND OPERA HOUSE (George M. Miller, manager): Side Tracked 11-13 pleased large houses. Irene Myers 63. 15-20: good performances of The Tide of Life, Two Orphans, The Electrician, The White Rat, Through the Breakers, The Stowaway, The Price of Honor, and The Fatal Wedding, to large houses.

LANCASTER.—FULTON OPERA HOUSE (Tecker and Gleim, managers): The Belle of New York 13 pleased large house. Pudd'nhead Wilson 18 pleased two fair audiences. Leyborne's Bon Ton Stock co. 15-20 pleased very large audiences. Plays: The Outpost, The Great Diamond Robbery, The Prince of Patches, Counterfeits, A Lady of Larkville, Rosary Hixzins, and The Secret Agent; co. strong; stage settings fine. Nathan Hale 22. Lovers' Lane 23. Fisher and Carroll 24. Ezra Kendall 26. When We Were Twenty-one 27.

NORRISTOWN.—GRAND OPERA HOUSE (Nathan Appel, manager): Indiana Folks 6; large business; pleasing performance. Royer Brothers in Next Door 8; good business. Victoria Burlesquers 9 to poor business. The Minister's Daughters 10 to poor business. Sam T. Jack's Burlesquers 11 to fair business. Lovers' Lane 12. Captain Jinks 12. Mabel Fleming 15-18. Foxy Grandpa 19. The Prisoner of Zenda 20. An American Gentleman 22. Under Southern Skies 24. Wormwood 25. Sporting Crane 26. The Volunteer Organist 27.

POTTSVILLE.—ACADEMY OF MUSIC (Nathan Appell, lessee; Charles Hausmann, manager): The Fatal Wedding 11 pleased fair house. Bertha Creighton 12 in A Colonial Girl pleased good house. The Minister's Daughters 13; fair house; good performance. Howard Kyle in Nathan Hale 17 (return); good house; performance very good. The Volunteer Organist 18. Human Hearts 20. Lovers' Lane 22. Thomas Jefferson 23. When We Were Twenty-one 24. Man'selle 'Awkins 25. Under Southern Skies 27.

EASTON.—ABLE OPERA HOUSE (Harry Osborn, manager): Elizabeth Kennedy in Captain Jinks of the Horse Marines 12 to fair business; satisfactory performance. Bertha Creighton in A Colonial Girl 13 to fair attendance; excellent attraction. The Volunteer Organist opened its season here 15 to S. R. O.; performance pleased. When We Were Twenty-one 16

(Continued on page 23.)

IF EVER THERE WAS A REAL HIT THIS IS IT.

At the Grand Opera House last week Sullivan, Harris & Woods presented a companion play to The Fatal Wedding, by THEODORE KREMER, entitled

FOR HER CHILDREN'S SAKE

with **Miss SELMA HERMAN.**

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GROSS RECEIPTS ON THE WEEK $7,832.50

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ALAN DALE IN N. Y. JOURNAL: FOR HER CHILDREN'S SAKE is a corker and should make a barrel of money. Miss SELMA HERMAN has greatly improved since we saw her in The Young Wife.

ACTON DAVIES in N. Y. SUN: Of the immense success of FOR HER CHILDREN'S SAKE there can be no doubt. The Grand Opera House was packed to the doors. There was not a flaw in the play and it is rarely that Broadway sees such a good all round company as supports SELMA HERMAN.

NEW YORK HERALD: There is no doubt that FOR HER CHILDREN'S SAKE, which was presented for the first time at the Grand Opera House last night, met with the favor of the audience, for they showed it by vociferous applause.

NEW YORK JOURNAL: The Grand Opera House presented nothing recently that seemed to please its patrons better than did the melodrama FOR HER CHILDREN'S SAKE, which was presented last evening. From the prologue to the last act the applause of the people, who fairly packed the house, was actually stormful.

NEW YORK WORLD: A great big hit and the limit for melodrama was FOR HER CHILDREN'S SAKE.

NEW YORK TIMES: FOR HER CHILDREN'S SAKE, a worthy successor to The Fatal Wedding.

EVENING WORLD: FOR HER CHILDREN'S SAKE is indeed a thriller.

N. Y. TELEGRAM: It's a winner as sure as the sun will rise to-morrow morn.

NEW YORK PRESS: FOR HER CHILDREN'S SAKE was produced at the Grand Opera House and many tears were shed during the action of the play. Theo. Kremer has written a good play which will live for years.

Manager J. H. Springer, of the Grand Opera House, says: I think that FOR HER CHILDREN'S SAKE is the best melodrama that ever played my house, not even excepting The Fatal Wedding.

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DATES AHEAD

Managers and agents of traveling companies and are responsible are notified that this department closes on Friday. To insure publication in the subsequent issue dates must be mailed to reach us on or before that date.

DRAMATIC COMPANIES.

A BREEZY TIME (Eastern): Monty H. Horton, mgr.; N. E. Tucker, mgr.): Fitchwell, Mich., Sept. 24, Albion 27.

A BREEZY TIME (Western; Monty H. Horton, mgr.; Great Heath, mgr.): Tremont, Ind., Sept. 24, Beatrice 27.

A BROKEN HEART (J. R. Cowan, mgr.): Spokane, Wash., Sept. 22-24, Butte, Mont., Oct. 4-6.

A BUNCH OF KEYS (Geo Holmes, mgr.): Cleveland, Ill., Sept. 22, Palestine 24, Marion, Ind., 25, Arcola, Ill., 26, Decatur 27, Peoria 28, Pittsburgh 29, Sterling 30, De Kalb Oct. 1, Rockford 2, La Salle 3, Moline 4.

A CHICAGO TRAMP: Wichita, Kan., Sept. 22-24.

A COUNTRY KID (Louis Hammerstein, mgr.): Hoboken, N. J., Sept. 22-24, Passaic 25, Newburgh 26, Yonkers 27, Danbury, Conn., 28.

A DESPERATE CHANCE: Toronto, Can., Sept. 22-27, Cleveland, O., 29-Oct. 4.

A DEVIL'S LARK: Fairfield, Ia., Sept. 23, Washington 24, Fairview 25, Gibsonia 26, Newton 27, Boone 29, Marshalltown, 30.

A FIGHT FOR MILLIONS (Malcolm Douglas, mgr.): Syracuse, N. Y., Sept. 22-24, Geneva 25, Utica 26, 27, Philadelphia, Pa., 29-Oct. 4.

A GAMBLER'S DAUGHTER (Eastern): T. H. Ward and R. L. Cressy, mgrs.): Chicago, Ill., Sept. 21-27.

A GAMBLER'S DAUGHTER (Western): T. H. Ward and R. L. Cressy, mgrs.): Leavenworth, Kan., Sept. 26, Wyandotte 26, Topeka 28, Ft. Scott 29, Pittsburg 27, Webb City, Mo., 28, Carthage 29, Joplin 30, Parsons, Kan., Oct. 1, Hutchinson, 2, Newton 3, McAllister 4, Shawnee, Ok., 6, 7, 8.

A HOOSIER DAISY (Goode Clifton; G. H. Hilton, mgr.): McPherson, Kan., Sept. 22, Great Bend 24, Hutchinson 25, Pratt 26, Kingman 27, Wichita 28, Caldwell 29, Wellington Oct. 1, Winfield 2, Coffeyville 3, Independence 4.

A HOT SCOTCH MAJOR (Geo. H. Spencer and Allen Archer; Shipman Bros., mgrs.): Syracuse, N. Y., Sept. 21-24, Rome 25, Ottawa, Can., 26, 27, Cornwall 29, Brockville 30, Kingston Oct. 1, Belleville 2, Galt 3, Guelph 4, Norwich 6-11.

A JOLLY AMERICAN TRAMP: Cedar Rapids, Ia., Sept. 25, Iowa City 26.

A JOLLY MART TROUBLER (Garret and Mayon, mgrs.): Kokomo, Ind., Sept. 22, Marshall 23, Bourbon 24.

A LITTLE OUTCAST (Geo. E. Gill and E. H. Finch, mgrs.): Cleveland, O., Sept. 21-27, Buffalo, N. Y., Oct. 4, Hamilton, Can., 6-11.

A LITTLE OUTCAST (Western; H. J. Carpenter; Geo. Gold, mgr.): Watertown, Wis., Sept. 26, Portage 27, Reedsburg 28, Baraboo 29, Prairie du Chien 30, Dubuque, Ia., Oct. 1, Galena, Ill., 2, Freeport 3, Rockford 4, Elgin 5, Aurora 6.

A MAN OF MYSTERY (Wright and Hauser; A. A. Jack, mgr.): Cromwell, Minn., Sept. 22-27, Verdigre Center Oct. 6-11.

A MERRY CHASE (Lyman Bros., mgrs.): Franklin, Ind., Sept. 24, Madison 25, Princeton 26, Evansville 27, Mt. Vernon, Ind., 28, Hartford, Ky., Oct. 1, Owensboro 2, Henderson 3, Evansville, Ind., 4, Vincennes 5, Petersburg 6, Jasper 7, Huntingburg 8, Rockport 9, Boonville 10, Newburgh 11, Mt. Vernon 12.

A MESSENGER CHARGE: New Rochelle, N. Y., Sept. 24, Peekskill 25, Yonkers 26, Tarrytown 27, Nyack 28, Suffern 29, Paterson Oct. 4.

A MILLIONAIRE TRAMP (Eastern; Elmer Walters; Clarence Burrell, mgr.): Perth Amboy, N. J., Sept. 25, Keyport 26, Long Branch 27, Red Bank 28, Matawan 29, Freehold 30, Bordentown Oct. 1, Riverside 2, Camden 3, Millville 4, Cape May 5, Woodbury 6, Salem 7.

A MILLIONAIRE TRAMP (Western; Elmer Walters; Clarence D. Walters, mgr.): Bonne Terre, Mo., Sept. 22, Farmington 23, Cape Girardeau 24, Alton 25, West Point 27, Litchfield 28, Carlyle 29, Centralia 30, Centralia Oct. 1, Salem 2, Mt. Vernon 3, Shawneetown 4, Harrisburg 5, Marion 6, Cairo 7, Fulton, Ky., 8, Union City, Tenn., 9, Dyersburg 10, Jackson 11, Memphis 12, Helena, Ark., 13, Greenville, Miss., 14, Vicksburg 15, Natchez 16, Crystal Springs 17, Hazlehurst 18, Brookhaven 19, McComb 20, Osyka 21, Franklinton, La., 22, Amite City 23, Hammond 24, Independence 25, Hammond 26, Slidell 27, New Orleans Oct. 5-Nov. 1.

A MISSOURI GIRL (Lincoln J. Carter's): Seattle, Wash., Sept. 22-27, Portland, Ore., 28-Oct. 4.

A MOTHER'S HEART: New York city Sept. 22-27, Albany, N. Y., 28-Oct. 4, Philadelphia, Pa., 6-11.

A RAGGED HERO: Baltimore, Md., Sept. 22-27.

A ROMANCE OF COON HOLLOW (J. R. Murray, mgr.): Batavia, N. Y., Sept. 24, Syracuse 25-27, Worcester 28, Frankfort 29, Port Plain Oct. 1, St. Johnsville 2, Lowville 3, Canton 4, Ogdensburg 6, Massena 7, Malone 8, Spencer Lake 11.

A ROYAL FAMILY (Henry E. Harris, mgr.): Baltimore, Md., Sept. 22-27, Philadelphia, Pa., 29-Oct. 4.

A ROYAL SLAVE (Gordon and Bennett, mgrs.): Wausau, Wis., Sept. 22, Chippewa Falls 23, Eau Claire 24, Winona, Minn., 25, Green Bay 26, Menominee 27, Escanaba 28, Ishpeming 29, Negaunee 30, Marquette Oct. 1, Manistique 2, Appleton 4, Fond du Lac 5, Manitowoc 6, Appleton 7.

A ROYAL SPORT: Jefferson City, Mo., Sept. 24, Gallatin 24, Warrensburg 25, Butler 26, Rich Hill 27, Nevada 29, Galena, Kan., Oct. 2, Columbus 3, Webb City 4, Pittsburg 6.

A RUINED LIFE (J. M. Ward and R. L. Cressy, mgrs.): Kokomo, Ind., Sept. 22, Noblesville 24, Anderson 25, Marion 27, Frankfort 28, Ft. Wayne Oct. 1, Grand Rapids, Mich., 2-4.

A RUNAWAY MATCH (Southern; Cullum and Weigel; Weldon, N. C., Sept. 22, Greensboro 24, Oxford 25, Durham 26, Raleigh 27.

A RUNAWAY MATCH (C. D. Johnstone, mgr.): Bay City, Mich., Sept. 22, Alpena 24, Cheboygan 25, Sault Ste. Marie 26, 27, Charlevoix 28, Traverse City 29, Manistee 30, Scott Haven 2, Allegan 3, Kalamazoo 4, Benton Harbor 5, South Chicago, Ill., 6, Rockford 7, Clinton 9, Rock Island 10, Davenport, Ia., 10, Burlington 11.

A SISTER'S LOVE: Fillmont, N. Y., Sept. 22, Hudson 24.

A THOROUGHBRED TRAMP (Western; Elmer Walters; Oakland, Cal., Sept. 22, 23, Los Angeles Oct. 6-11.

A TRIP TO THE CIRCUS (B. B. Patrick, mgr.): Rockville, Conn., Sept. 22.

A WARM MATCH (Grimaldi and Gore; Harry Hardy, mgr.): Washington, D. C., Sept. 22-27, Philadelphia, Pa., 29-Oct. 4.

A WISE WOMAN: Canonsburg, Pa., Sept. 23, Brownsville 24, Mercer 25, Lisbon, O., 26, Wellsburg 27.

ACROSS THE PACIFIC (Harry Clay Blaney, mgr.): Chicago, Ill., Sept. 21-Oct. 4, Milwaukee, Wis., 5-11.

ALASKA (Lincoln J. Carter's): Buffalo, N. Y., Sept. 22-27, Ottawa, Can., 29, 30.

ALBEE STOCK: Providence, R. I.—Indefinite.

ALONG THE MOHAWK (Geo. C. Dent, mgr.): Clinton, Ia., Sept. 23, Canton, Ill., 24, Pekin 25, Galesburg 26, Monmouth 27, Springfield 28.

ALPHONSE AND GASTON: Omaha, Neb., Sept. 22-24.

AN AMERICAN HUSTLER: Manchester, N. H., Sept. 22-24, Shelburne Falls, Mass., 25, North Adams 27, Hartford, Conn., 29, Winsted 30, Meriden Oct. 1, Middletown 2, Torrington 3, Waterbury 4.

ARE YOU A MASON (Dallas Cohn's): Wallingford, Conn., Sept. 22, North Adams, Mass., 24, Brattleboro 25, Bellows Falls, Vt., 26, Concord, N. H., 27.

ARE YOU A MASON (Rich and Harris, mgrs.): Providence, R. I., Sept. 22-27, Philadelphia, Pa., 29-Oct. 11.

ARIZONA: Utica, N. Y., Sept. 23, Rome 24, Ogdensburg 25, Watertown 26, Oswego 27.

ARIZONA: Brooklyn, N. Y., Sept. 22-Oct. 4.

AT THE OLD CROSS ROADS: Ridgway, Pa., Sept. 23, Kane 24, Greenville 25, New Castle 26, Youngstown, O., 27, Buffalo, N. Y., 29-Oct. 4.

AT VALLEY FORGE (Eastern): Salem, Mass., Sept. 23, Malden 24, Fall River 25-27.

AT VALLEY FORGE (Western): Alpena, Mich., Sept. 22, Standish 24, Owosso 25, 26, Yokon 28, Lansing 27, Ionia 29, Jackson 30, Bay City Oct. 1, Saginaw 2, Ann Arbor 3, Kalamazoo 4, Niles 6, South Bend, Ind., 7, Kankakee, Ill., 8, Danville 9, Paris 10, Bloomington 11.

BAKER, PETE: Lake Charles, La., Sept. 24, Beaumont, Tex., 25, Houston 26, Galveston 27, San Antonio 28, Austin 29.

BALDWIN-MELVILLE: New Orleans, La., Sept. 14—indefinite.

BANDIT AND CATTLE KING (Geo. H. Wallick, mgr.): Washington, D. C., Sept. 22-27, York, Pa., 29, Williamsport 30, Bellefonte Oct. 1, 2, Greensburg 3, McKeesport 4, Pittsburg 6-11.

BARBARA FRIETCHIE (Mary Elizabeth Forbes; Scott Seaton, mgr.): San Diego, Cal., Sept. 22, Santa Anna 24, San Bernardino 25, Los Angeles 26-Oct. 5.

BARRYMORE, ETHEL: Buffalo, N. Y., Sept. 29-Oct. 1.

BEN HUR: Cincinnati, O., Sept. 15-Oct. 4.

BERESFORD, HARRY G. J. Coleman, mgr.): Cairo, Ill., Sept. 23, Fulton, Ky., 24, Jackson, Tenn., 25, Memphis 26, 27, Greenville, Miss., 28, Clarksdale 30, Little Rock, Ark., Oct. 1, Fort Smith 2, Springfield, Mo., 3, Pittsburg, Kan., 4.

BINGHAM, AMELIA: St. Louis, Mo., Sept. 22-27.

BOLIVER'S BUSY DAY: Hartford, Conn., Sept. 23, 24, Springfield, Mass., 25-27.

BROWN'S IN TOWN (Frank Hennessy, mgr.): Columbus, Neb., Sept. 23, Norfolk 24, Chadron 25, Hot Springs, S. D. 27, Rapid City 29, Sturgis 30, Belle Fourche Oct. 1, Lead 3, Keystone 4, Hill City 5, Alliance, Neb., 6.

BRUNE, MRS.: Richmond, Va., Sept. 22, 24, Lynchburg 25, Roanoke 26, Charlotte, N. C., 27, Columbia, S. C., 29, Augusta, Ga., 30, Charleston, S. C., Oct. 1, Jacksonville, Fla., 2, Brunswick, Ga., 3, Savannah 4, Albany 6, Columbus 7, Griffin 8, Athens 9, Atlanta 10, 11.

CALIFORNIA: [illegible] Sept. 22-27.

CAMPBELL, MRS. PATRICK: New York city Sept. 15—indefinite.

CAPTAIN JINKS OF THE HORSE MARINES (E. E. Lincoln, mgr.): Atlanta, Ga., Sept. 22, Montgomery, Ala., 23, Selma 24, Meridian, Miss., 25, Vicksburg 26, Natchez 27, Baton Rouge, La., 29-Oct. 4, Baton Rouge 6, Hammond 7, Hattiesburg 8, Jackson 9, Meridian 10, Tuscaloosa 11, Birmingham, Ala., 12.

CAPTAIN WILEY (Southern; Jerry Fiske, mgr.): Macon, Ga., Sept. 24, Columbus 25, Montgomery, Ala., 26, Selma 27, Meridian, Miss., 29-Oct. 4, Baton Rouge 6, Hammond 7, Hattiesburg 8, Jackson 9, Meridian 10, Hamilton 11.

CARTER, MRS. LESLIE (David Belasco, mgr.): New York city Sept. 22-Oct. 4.

CASTLE SQUARE OPERA (Lincoln J. Carter's): Seattle, Wash., Sept. 22-27, Tacoma 28-30.

CASTLE SQUARE STOCK: New York city Sept. 4—indefinite.

CAUGHT IN THE WEB (J. H. Dobbins, mgr.): Hartshorne, Ia., Sept. 24, Boone 25, Des Moines 26-27.

CECILIAN BOYS (John Murry, mgr.): Buffalo, N. Y., Sept. 22-27.

COGHLAN FOUR: Providence, R. I., Sept. 22-27.

COLUMBIA STOCK: Chicago, Ill.—indefinite.

COMANCHE: Leavenworth, Kan., Sept. 22, St. Joseph, Mo., 24-27.

CRANE, WM. H.: New York city Sept. 8—indefinite.

CREIGHTON, VIRGINIA (A Colonial Girl): F. E. Mathot, mgr.): Portsmouth, Va., Sept. 24, Lynchburg 25, Danville 26, Greensboro 27, Charlotte 29, S. C., Oct. 27, Danville 28, Greensboro 29, Greenville 4, Athens, Ga., 6, Gaffney 7, Spartanburg 8, Greenville, S. C., 9, Augusta, Ga., 10, Charleston, S. C., 11, Savannah, Ga., 12, Brunswick 13.

CROSSMAN, HENRIETTA (The Sword of the King): Lancaster, Pa., Sept. 24, Pittsburg 25, Lima, O., 26, Youngstown, Pa., 27, Warren 29, Erie, Pa., 30, Meadville 31, Titusville 27, Oil City, Pa., Oct. 1, Lancaster 2, Harrisburg 3, Trenton, N. J., 4, Wilmington, Del., 5, Allentown, Pa., Oct. 1, Lancaster 2, Harrisburg 3, Trenton, N. J., 4.

DARCY AND PECK'S STOCK: Philadelphia, Pa., Aug. 25—indefinite.

DAVID GARRICK (Porter J. White): Norwalk, O., Sept. 25, Akron, Mich., 26, Ann Arbor 27, Dowell Sept. 29, Howell, Mich., 30, Ann Arbor Oct. 1, Port Huron 2, Saginaw 4.

DAVID HARUM: Beaver Falls, Pa., Sept. 23, Wheeling, W. Va., 24, Steubenville, O., 25, Massillon, W. Va., 26, Pittsburg 27.

DAVY CROCKETT (Gatewood and Sanderson, mgrs.): Madison, S. D., Sept. 23, Sioux City, Ia., 24, Lincoln, Neb., Oct. 1, Columbus 2, Hastings 3, Hudson 4, Denver, Col., 6-11.

DEARBORN STOCK: Chicago, Ill., Sept. 14—indefinite.

DENNIS O'DOUD, ESQ., FOURTH WARD: Boston, Mass., Sept. 22-27.

DEVIL'S AUCTION (Chas. H. Yale, mgr.): New Orleans, La., Sept. 21-27.

DEVIL'S BLADE: Akron, O., Sept. 22-24, Newark 25, Zanesville 26, Steubenville 27, Cincinnati 28-Oct. 4.

DEVIL'S LAKE: Fairfield, Ia., Sept. 22, Washington 23, Fairview 24, Ottumwa 25, Newton 27.

DIGGS, GALFORD: Manistique, Mich., Sept. 23, Wausau, Wis., 24, Marinette 25, Chippewa Falls 26, Winona, Minn., 27, Lansdale 28, Minneapolis, Minn., Oct. 1, 2, Willmar 3, Litchfield 4.

DONNELLY STOCK (Henry V. Donnelly, mgr.): New York city Sept. 1—indefinite.

DOWN AND UP (Lincoln J. Carter's): Covington, Conn., Sept. 22, North Adams, Mass., 24, Danbury, Conn., Sept. 25, Peekskill, N. Y., 26.

DOWNING, BOBT.: Sacramento, Cal., Sept. 22, 24, Vallejo 25.

DOWN BY THE SEA (Phil Hunt, mgr.): Martin's Ferry, O., Sept. 24, Newark 25, Weston, W. Va., 26, Clarksburg, 27, Fairmont 29, Washington 27, Columbus, O., 29-Oct. 1, Portland 2, Indianapolis, Ind., 6-8, Dayton, O., 9, Piqua 10, Hamilton 11.

DOWN IN DIXIE (Lincoln J. Carter's): Seattle, Wash., Sept. 22-27, Tacoma 28-30.

DOWN IN MOBILE: New York city Sept. 4—indefinite.

DUFFY, POLLY: New York city Sept. 4—indefinite.

DUFFY'S HEIRESS (W. G. Smith, mgr.): Columbus, O., Sept. 22, Louisville, Ky., 23-27, Terre Haute, Ind., 29, Lafayette 30, Indianapolis Oct. 1, 2, Terre Haute 3, Lafayette 4.

EAST LYNNE (Frank Rest, mgr.): Youngstown, O., Sept. 24, Grand Rapids, Mich., 25-27, Lansing 29, Jackson 30, Hart Oct. 1, Manistee 2, Alliance 3, Ludington 4.

EDISON, MARIE (Goddess of Fortune): New York city Aug. 25—indefinite.

EMERY, BELLE (Wyse Bros.; Walter Lofton, mgr.): Fairhaven, Ill., Sept. 22-27.

EMPIRE STOCK (E. M. Gotthold, mgr.): Brooklyn, N. Y., Aug. 25—indefinite.

EMPIRE STOCK: Rockford, Ill., Sept. 22, Freeport 23, Dubuque, Ia., 24, Dixon 25, Iowa Falls 27, Mason City 28, Fort Dodge 29, Webster City 30, Marshalltown Oct. 1, Des Moines 2-4.

EMERY, WILLIAM HALE (U. S. Soldier, mgr.): Topeka, Kan., Sept. 22, Emporia 23, Ignite 24, Ottawa 25, La Junta, Col., 27, Denver 28-Oct. 4.

EMPIRE THEATRE: Chicago, Ill., Sept. 22-Oct. 4.

FARNSWORTH STOCK (Dudley Farnsworth, mgr.): Hawkinsville, Ga.—indefinite.

FAUST, MORRISON'S: Plymouth, Mass., Sept. 22, Franklin 24, Waltham 25, Lowell 26, 27.

FAUST (Porter J. White): Muskegon, Mich., Sept. 22, Greenville 23, Belding 24, Ionia Oct. 1, Portland 2, Grand Ledge 3, Charlotte 4, Ann Arbor 5, Howell 6, Fowlerville 7, Marshall 8, Three Rivers 10, Kalamazoo 11.

FINNIGAN'S BALL (Gillo Mack, mgr.): Silverton, Col., Sept. 23, Durango 24, Telluride 25, Ouray 26, Montrose 27, Grand Junction 29, Provo, U., 30, Lehi Oct. 1, Salt Lake City 2-4.

FISHER STOCK: San Francisco, Cal.—indefinite.

FOR HER SAKE (Eastern; H. J. Carpenter's; Joe Flagler, mgr.): Waverly, Ia., Sept. 22, Hampton 24, Eldora 25, Grundy Center 26, Webster City 27, Belmond 29, Clarion 30, Eagle Grove Oct. 1.

FOR HOME AND HONOR: Mt. Sterling, Ill., Sept. 22, Monmouth 23, Keokuk 24, Macomb, Ia., 27.

FRAWLEY, DANIEL (James Neill and Daniel Frawley, mgrs.): Manila, P. I.—indefinite.

FOR HER SAKE (Western; H. J. Carpenter's; Geo. F. Hoppe, mgr.): Plattsmouth, Neb., Sept. 22, Rock 23, Nebraska City 27, Council Bluffs, Ia., 28, Dunlap 29, Logan 30.

FROM EAST TO WEST (Katie Emmett; Frank Raymond, mgr.): Cincinnati, O., Sept. 21-27.

GILMORE, PAUL: Charlottesville, Va., Sept. 23.

GOODWIN, N. C., AND MAXINE ELLIOTT: Boston, Mass., Sept. 22-Oct. 4.

GRANTLY, HELEN (Jas. B. Belcher, mgr.): Asbury Park, N. J., Sept. 23, Chester, Pa., 24, Portsmouth, Va., 25, Newport News 26, Norfolk 27, Suffolk 29, Petersburg 30, Richmond Oct. 1, Roanoke, N. C., 2, Charlotte 3, Salisbury 4, Oct. 1.

GREENWALL STOCK (Greenwall Theatrical Circuit Co., props.): David A. Weis, mgr.): Brooklyn, N. Y., Aug. 25—indefinite.

GREENWALL STOCK (Greenwall Theatrical Circuit Co., props.): New York City Aug. 25—indefinite.

HACKETT, JAS. K. (The Crisis): Philadelphia, Pa., Sept. 22-Oct. 4.

HANS HANSON (Jas. T. McAlpin, prop.): Wilmar, Minn., Sept. 23, Granite Falls 24, Marshall 25, Tracy 26, Lake Benton 27, Sioux Falls, S. D., Oct. 11.

HAPPY HOOLIGAN: Boston, Mass., Sept. 22-27, Salem 29, Lowell 30, Haverhill Oct. 1, Manchester, N. H., 2, New London, Conn., 3, Norwich 4, Newark, N. J., 6-11.

HARNED, VIRGINIA: New York city Sept. 29—indefinite.

HARWELL, PERCY: Baltimore, Md., Sept. 22-27.

HEARTS AFLAME: New York city Sept. 8-Oct. 4.

HEARTS OF OAK (William B. Gross, mgr.): Des Moines, Ia., Sept. 22-24, Fremont, Neb., 25, Grand Island 26, North Platte 27, Denver, Col., 29-Oct. 4, Leadville 5, Victor 6, Cripple Creek 7, Colorado Springs 8, Pueblo 9, Salida 10, Leadville 10, Aspen 11.

HELLO, BILL (Goodhue and Kellogg, mgrs.): Salt Lake City, U., Sept. 22-24, Ogden 25, Grass Valley, Cal., 27, San Jose 28, 29, Stockton 30, Auburn Oct. 1, Oroville 2, Chico 3, Woodland 4, San Francisco 5-11.

HER MARRIAGE VOW (Vance and Sullivan, mgrs.): Dubuque, Ia., Sept. 24.

HOGAN'S ALLEY (Harry Yeager, mgr.): Fort Huron, Mich., Sept. 24, St. Clement 25, Romeo 26, Battle Creek 27, Ann Arbor 29, Hudson 30.

HOLLAND, MILDRED (Edward C. White, mgr.): North Adams, Mass., Sept. 22, Greenfield 24, Athol 25, Fitchburg 26, Marlboro 27, Lowell 29, Lawrence 30, N. H., 30, Nashua Oct. 1, Haverhill, Mass., 2, Lynn 3, Portland, Me., 4.

HOT STUFF: Selma, O., Sept. 22.

HUMAN HEARTS (Eastern): New York city Sept. 22-27.

HUMAN HEARTS (Southern; Harry Pennypacker, mgr.): Charleston, S. C., Sept. 23, Savannah, Ga., 24, Augusta 25, Atlanta 26, 27, Macon 29, Columbus 30, Selma, Ala., Oct. 1, Montgomery 2, Pensacola, Fla., 3, Mobile, Ala., 4, New Orleans, La., 5-11.

HUMAN HEARTS (Western; J. H. Browne, mgr.): Cherokee, Ia., Sept. 22, Rock Rapids 24, Sioux Falls 25, Lavorne, Minn., 26, Mankato 27, New Ulm 28, Litchfield 29, Owatonna 30, Northfield Oct. 1, Faribault 2, Owatonna 30, Northfield Oct. 1, Hastings 2, Eau Claire, Wis., 4.

HUNTING FOR HAWKINS (Western; William Gray, mgr.): Ishpeming, Mich., Sept. 23, Escanaba 24, Rhinelander, Wis., 25, Ashland 26, Washburn 27.

HUNTING FOR HAWKINS (Gillingwater and McLaren): Annapolis, Md., Sept. 22, Wilmington, Del., 24, Elkton, Md., 25, Frederick 26, Hagerstown 27, Martinsburg, W. Va., 29, Cumberland, Md., 30, Uniontown, Pa., Oct. 1, Wheeling, W. Va., 2-4, Pittsburg, Pa., 6-11.

IN CONVICT STRIPES (Robt. St. John, mgr.): Detroit, Mich., Sept. 21-28, Muncie, Ind., Oct. 1, Marion 2, Kokomo 3, Richmond 4, Louisville, Ky., 5-12.

INDIANA FOLKS: Charleroi, Pa., Sept. 23, Monongahela 24.

IN OLD KENTUCKY: Buffalo, N. Y., Sept. 22-27.

JAMES, JESSE, AND ANNIE RALEIGH: Fort Worth, Tex., Sept. 21-27, Dallas 28-Oct. 4, Waco 5, Austin 6, Houston 7, Galveston 8, Beaumont 9, Port Arthur 10, Orange 11, Lake Charles 12, Crowley 13, Opelousas 14, Baton Rouge 15, New Orleans 16-Oct. 11.

JAMES BOYS IN MISSOURI (Western; Geo. Elliot, mgr.): Paris County, mgr.): Bonham, Tex., Sept. 24, Honey Grove 25, Paris 26, Clarksville 27, Texarkana 29, Hot Springs, Ark., 30, Pine Bluff Oct. 1, Stuttgart 2, Memphis 3, Helena, Ark., 4, Vicksburg, Miss., 5, Natchez 6, Baton Rouge 7, New Orleans 8-11.

JAMES BOYS IN MISSOURI (Eastern; Geo. Elliot, mgr.): Rock Island, Ill., Sept. 24, Davenport, Ia., 25, Muscatine 26, Ft. Madison 27, Keokuk 28, Hannibal, Mo., 29, Quincy, Ill., 30, Pekin Oct. 1, Peoria 2, Galesburg 3, Canton 4, Pekin 5, Springfield 6, Quincy 7, Hannibal 8, Keokuk 9, Ft. Madison 10, Burlington, Ia., 11.

JEFFERSON, JOSEPH (Cyril Scott, mgr.): Philadelphia, Pa., Sept. 22-27, Lancaster 29, Harrisburg 30, Reading Oct. 1, Allentown 2, Pittsburg 3-4, Altoona 6, Johnstown 7, Greensburg 8, Uniontown 9, Connellsville 10, Cumberland, Md., 11.

KIDNAPPED IN NEW YORK: Hoboken, N. J., Sept. 22-27, Newark 28-Oct. 1.

KYLE, HOWARD (Sydney Paine; E. L. Jaffet, mgr.): York, Pa., Sept. 24, Altoona 25, Johnstown 26, Greensburg 27.

LEROYLE, HERBERT (Other People's Money; E. L. Johnson, mgr.): Santa Barbara, Cal., Sept. 24, Salinas 25, Santa Ana 26, San Bernardino 27, Riverside 28, Pasadena 29, Ontario 30, Pomona Oct. 1, Pomona 2, Fullerton 3, Ontario 4, Pomona 5, Long Beach 6, Anaheim 7, Norwalk City 8.

LEWIS, ARTHUR (A Poor Relation; Fred G. Berger, mgr.): Saginaw, Mich., Sept. 24, Bay City 25, Ludington 26, Traverse City 27.

LOOPING THE LOOP: New Haven, Conn., Sept. 22-24.

LOST IN THE DESERT: Philadelphia, Pa., Sept. 22-27, Camden, N. J., 29, Oct. 1, Atlantic City 2-4, North Adams, Mass., 6, Glens Falls, N. Y., 7, Pittsfield 8.

LOST RIVER (A; John Murry, mgr.): Elizabeth, N. J., Sept. 27.

LOST RIVER (B; John Murry, mgr.): Kansas City, Mo., Sept. 21-27.

LOVERS' LANE (Western): Peoria, Ill., Sept. 22, Rushville 24, Coldwater 25, Flint, Mich., 26, Battle Creek 27, Bay City 29, Port Huron 30, Jackson Oct. 1, Grand Rapids 2, Muskegon 3, Niles 4.

McCARTHY'S MISHAPS (Thompson and Mack; H. J. Lawrence, mgr.): Seattle, Wash., Sept. 21-28, Olympia 24, Centralia 25, Aberdeen 26, Hoquiam 27, Hilton 28, Vancouver, B. C., 29, Astoria, Ore., 30, Portland Oct. 1-4, Salem 5, Albany 7, Chico 8, Corvallis 9, Roseburg 10, Salem 11.

McFADDEN'S FLATS (Geo. H. Hill; Thos. B. Sharp, mgr.): Boston, Mass., Sept. 22, Galveston 24, San Antonio 25, Austin 26, Waco 27, Shreveport, La., 29, Dallas, Tex., 30, Fort Worth 31, Weatherford Oct. 1, Cisco 2, Eastland 3, Cleburne 4, Waxahachie, Tex., 5, Corsicana 6, Columbus 8-11.

MAN TO MAN (Butterfield and Brockhoff, mgrs.): Willimantic, Conn., Sept. 22, Meriden 24, Waterbury, Conn., 25, North Adams, Mass., 26, Hartford, Conn., 27, Middletown 28, Middletown 29, Waverly, Mass., Sept. 30, Oct. 1, River Point, R. I., 2, Newport 3, Woonsocket 4, Waterbury, Conn., 6-8, Camden, N. J., 9-11.

MARLOWE, JULIA: Boston, Mass., Oct. 6.

MELVILLE, ROSE (Sis Hopkins): Milwaukee, Wis., Sept. 21-27, Aurora, Ill., 29, South Bend, Ind., 30, Dowagiac, Mich., Oct. 1, Ann Arbor 2, Adrian 4, Lorain 6.

MICKEY FINN (Perry and Burns; W. R. Watson, mgr.): Pittsfield, Mass., Sept. 22, Catskill, N. Y., 24, Albany 25, Johnstown 27, Glens Falls 28, Utica 29, Rome Oct. 1, Oswego 2, Cortland 3, Geneva 4, Oil City 6, 7, 8, Titusville 9, Meadville 10.

M'LISS (Sallie McHenry): Philadelphia, Pa., Sept. 22-27.

MISSISSIPPI (Allen and Kerns): Oelwein, Ia., Sept. 23, Cedar Falls 24, Waterloo 25, Tama 26, Boone 27, Mt. JOLLY OF JOLLEY (Edward Garvie; Broadhurst and Curtis, mgrs.): Chicago, Ill., Sept. 21-27.

MR. PLUNKETT OF PARIS (H. J. Carpenter's; Harry Hall, mgr.): Knoxville, Tenn., Sept. 24, Pennsylvania 25, Johnsonburg 26, Kane 27, Titusville 29, Oil City 30.

MRS. JANE (Henry B. Harris, mgr.): New York city Sept. 1—indefinite.

MONROE, GEORGE: New York city Sept. 22-27, Brooklyn, N. Y., 29-Oct. 11.

MULDOON'S PICNIC: Fillmont, N. Y., Oct. 2, Hudson 3.

MURPHY, TIM: New Orleans, La., Sept. 22-28, Beaumont, Tex., 29, Galveston 30, Houston Oct. 1, Austin 2, San Antonio 3, Waco 4, Dallas 5, Fort Worth 7, Shreveport 8, Texarkana 9, Hot Springs, Ark., 10, Little Rock 11.

MURRAY AND MACK (A Night on Broadway; Ollie Mack, mgr.): Anniston, Ala., Sept. 23, Birmingham 24, Montgomery 25, Selma 26, Mobile 27, New Orleans, La., 28-Oct. 4.

MY FRIEND FROM ARKANSAS (Robt. Sherman, mgr.): Hannibal, Mo., Sept. 23, Quincy, Ill., 24, Keokuk, Ia., 25, Ft. Madison 26, Burlington 27, Hillsboro 28, Princeton 29, Galesburg Oct. 1, Des Moines 2, Perry 3, Boone 4.

MY FRIEND HOGAN (Mack Burke, mgr.): Bristol, Pa., Sept. 27, St. Albans 28, Morrisville 29, Ticonderoga, N. Y., 30, Saratoga 31, Hoosick 32, Catskill 33, Hathaway Oct. 1, Haverstraw 2, Nyack 3, Passaic, N. J., 4.

MY PARTNER: Newark, N. J., Sept. 22-27.

MY UNCLE FROM NEW YORK: Stillwater, Ok. T., Sept. 23, Guthrie 24, Shawnee 25, Geary 26, Medford 27.

NEILL-FRAWLEY (Leigh D. Brockart, mgr.): Manila, P. I.—indefinite.

NEILL, JAMES (Chas. A. Parker, mgr.): Portland, Ore., Sept. 15-27.

NEW YORK DAY BY DAY: Fitchburg, Mass., Sept. 24, Leominster 25, Westfield 26, Barre, Vt., 29, St. Johnsbury 27, Montreal, Can., 29-Oct. 4, Ottawa 6-8, Kingston 9, Belleville 10, Hamilton 11.

NEXT DOOR (Geo. Bayer; Jos. F. Wood, mgr.): Long Branch, N. J., Sept. 23, Red Bank 24, Freehold 25, Englewood 26, South Amboy 27, Elizabeth 29, 30, Matawan Oct. 1-4.

NOT GUILTY: Braddock, Pa., Sept. 22-27.

NOTRE DAME: Brooklyn, N. Y., Sept. 22-27, New York city 29-Oct. 4.

OLCOTT, CHAUNCEY (Augustus Pitou, mgr.): Chicago, Ill., Sept. 14-Oct. 4.

OLD ARKANSAW (Fred Reynolds; Will F. Lindsay, mgr.): Adrian, Mich., Sept. 24, Toledo, O., 25-27, Sandusky Oct. 1, Bellevue 2, Carey 3, Fostoria 4, Marion 7, Ashland 8, Akron 9-11.

OLD JED PROUTY (William Henry Rudolph, mgr.): Worcester, Mass., Sept. 22-27, Holyoke 29-Oct. 1, Springfield 2-4.

OLD SI STEBBINS: Waverly, N. Y., Sept. 23, Corning 24, Towanda, Pa., 25, Mt. Wellsboro 27.

ONLY A SHOP GIRL (Lottie Williams Salter): Norfolk, Va., Sept. 22-24, Richmond 25-27, Providence, R. I., 29-Oct. 4, Philadelphia, Pa., 6-11.

ON THE QUIET: Lynchburg, Va., Sept. 23, Danville 24, Greensboro, N. C., 25, Columbus, S. C., 29, Charleston 27.

OUR NEW MINISTER (Miller and Gregory, mgrs.): Cambridge, O., Sept. 23, Marietta 24, Parkersburg, W. Va., 25, Gasterville 26, Bellaire, O., 27, Martinsburg, W. Va., 29, Connellsville, Pa., 30, Mansfield, Oct. 1, Beaver Falls 2, East Liverpool, O., 3, New Castle, Pa., 4, Warren, O., 5, Sharon, Pa., 6, Canton, O., 9, Akron 10, Nelsonville 11.

OVER NIAGARA FALLS (Cleveland and Clifford, mgrs.): Cincinnati, O., Sept. 21-27, Urbana 28, Springfield 29, Oct. 1, Columbus 2-4, Dayton 6-8, Middletown 9.

OVER THE FENCE (P. S. Matter, mgr.): Tyler, Tex., Sept. 23, Greenville 24, Sherman 25, Gainesville 26, Denton 29, Ft. Worth Oct. 1, Dallas 2, 3, Clayborne 4, Ardmore, I. T., 5, 6, Shawnee, Ok., 7, 8, South McAlester, I. T., 9, Arkansas City, Ark., 10, Guthrie 11.

OWEN, WM. (Matt. Shealey, mgr.): Des Moines, Sept. 22, 23.

PARSON JIM: Uhrichsville, O., Sept. 23, New Philadelphia 24, Cambridge 25, Circleville 26.

PATTON STOCK (Corse Paxton, prop.; David J. Ramapo, mgr.): Boston, Mass., Aug. 18—indefinite.

PECK'S BAD BOY: Point Pleasant, W. Va., Sept. 23, Ashland, Ky., 24, Winchester 25, Paris 26, Maysville 27.

PECK'S BAD BOY: Lowell, Mass., Sept. 22-24.

PECK'S BAD BOY (Northern; L. J. French, mgr.): Leominster,

THE SHERIFF: Ill. (Sparks) Ind. Sept.[illegible]
THE SILVER KING: Cal. (Sparks) Ind. Sept.[illegible]
THE SILVER KING: Cal. (Sparks) Ind. Sept. 21, Kokomo 22, Marion 23, Wabash 24, Logansport 25, Peru 26, Kokomo 27, Anderson 28, Muncie 29, Richmond 30, Connersville Oct. 1, Greensburg 2, Shelbyville 3, Franklin 4, Columbus 5, Seymour 6, Madison 7, Jeffersonville 8, New Albany 9, Corydon 10, Evansville 11.

TELEGRAPHIC NEWS

CHICAGO.

Lazarre Favorably Received—Stock Company and Other Bills—Hall's Cheerful Chatter.

(Special to The Mirror.)

CHICAGO, Sept. 22.

The five principal down-town theatres offer us three novelties this week, the only two attractions remaining being Chauncey Olcott, at McVicker's, and The Sleeping Beauty and the Beast, at the Illinois. At the Grand Opera House tonight Otis Skinner, who can never wear out his welcome, came back to us with his dramatization of Mrs. Catherwood's Lazarre, and in it he made a decided hit. It is not one of those lurid and excitable romantic dramas, in which there are two encounters with swords in the morning and with revolvers in the afternoon, like a policy shop; but it is a clear-cut, interesting play, capitally staged and well acted by Mr. Skinner, Maud Durbin Skinner, Nannette Comstock, Walter Allen, Mr. Welles, and Mr. Dallas. It will add greatly to Mr. Skinner's reputation and we shall enjoy it thoroughly during the two weeks before Ezra Kendall comes to the Grand with his new play, The Vinegar Buyer.

In passing, I cannot but speak of The Wizard of Oz, that closed one of the most remarkable engagements ever known in Chicago last Saturday night. During fourteen weeks it was applauded by approximately 185,000 people, and the gross receipts were $160,000. At only two of its one hundred and twenty-five performances did the receipts fall below $1,000. Like Manager Fred Hamlin's other big success, Arizona, The Wizard goes away from here under the management of Fred Mack, who will take it to St. Paul and Minneapolis. He will bring it back here for a holiday run, and you will not see it on Broadway until next season. When you see Fred Stone as the Scarecrow you will wonder where your managers have been.

The Sleeping Beauty and the Beast continues at the Illinois.

Mrs. Wilton Lackaye, looking the picture of health and bearing great tales to us of their baby boy, Wilton, Jr., spent last week here with her talented husband, from whom she first learned of George Ade's Indiana farm. "Has he a farm in Indiana that he goes to?" she asked her husband. "No," he replied. "He didn't buy it to go to—just to refer to."

The annual benefit of the Chicago Policemen's Benevolent Association has been arranged for the week of Oct. 6 at the Auditorium. San Toy will be the attraction for eight performances, and 40,000 tickets have been sold.

It is agreed on all sides that in his latest effort, the Harkriders, Opie Read has very closely approached the keynote of dramatic success. In the hands of the clever members of the Dearborn Theatre Stock company the new Southern play has been winning golden opinions and is in for a long run.

Just to show you what we of the "woolly West" are willing to pay for good music, I would refer you to the deficit of $270,000 that the guarantors have "acted up" for the Theodore Thomas concerts at the Auditorium during the past eleven seasons. Some of the "angels" have put up over $18,000 each—and Theodore is undismayed for another year. You can't steal him. Which reminds me that our eminent friend, John Philip Sousa, "the March King," is booked for three concerts here at the Auditorium this week. Sousa defies all precedent, else why should "a March King" show up in September.

Oct. 2, one night, Auditorium: Theodore Roosevelt. House sold out.

Since the policemen have hooked San Toy for their annual benefit there hasn't been a Chinaman "pinched" in my district.

A Modern Magdalene was succeeded at Powers' to-night by H. V. Esmond's play, The Wilderness, presented by the Empire Theatre company, headed by Charles Richman and Margaret Anglin. All of the players were given a hearty welcome. The engagement is for three weeks.

Manager Harry J. Powers has signed a new lease of the theatre for twenty-five years, and I hope I shall be around in 1927 when he is looking for a renewal. His policy will be to have the leading stars and stock companies, and the spectacular and musical shows will go to the Iroquois, that he will manage with Will J. Davis, of the Illinois.

At the Studebaker to-morrow night we shall see the latest Ludora-Pixley opera, The Prince of Pilsen. Pixley has been here for a week and his only doubt is that it has a plot. I'll tell you all about it next week.

Eddie Garvin, one of the best of the "cull" comedians, entertained two big audiences yesterday at the Great Northern in the new farce, Mr. Jolly of Joliet. Ada Deaves is a capital assistant.

Mr. Olcott is packing McVicker's at every performance with his latest Irish play, Old Limerick Town, that is to run here two weeks longer. Mr. Olcott's photographers, by the way, are now working nights.

A Montana Outlaw is the card this week at the Alhambra, and at the Bijou Clara Thropp in The Gambler's Daughter is the attraction.

I should hate to be the steward this week at Middleton's Museum. Among the features are Hans, the wild man, "whose sole diet is snakes;" Sig. Franco, "who eats crushed stone," and the Grimsby quadruplets, presumably "on the milk wagon."

Across the Pacific, with Henry Clay Blaney as the star, is at the Academy of Music this week, and at the New American the stock company, headed by Laura Alberta and Thomas Keene, is reviving good old memories with A False Friend.

On Tuesday, Oct. 14, Adolph Philipp will invade the German North Side and begin an extended engagement with his New York Germania Theatre company at the Ruth Temple of Music. He will open in My Son.

Keller, the magician, always a welcome visitor here, is to follow Chauncey Olcott at McVicker's.

Richard Bubier, the new leading man of the Columbus Stock company, is playing in Hamlet there this week, and next week charming Anne Sutherland will make her first appearance in Camille.

May Hosmer and her stock company succeeded The Charity Ball with The Prodigal Daughter at the People's yesterday.

The Madman is underlined at the Alhambra and The Sweet's Revenge at the Bijou. This appears to be a good season for guns on the stage.

Last Wednesday afternoon, during the matinée, Fred Stone, in his "make-up" as the Scarecrow in The Wizard of Oz, stepped out into the alley of the Grand Opera House to drink in a breath of fresh air. That is all he drinks, by the way. A nervous man happened to be passing at the time, and when he glanced up and saw the man of straw he yelled and fled. "I'm glad Ed wasn't here, too," said Stone. His brother Ed does the heifer in The Wizard, and the combination might have been fatal.

Tom Vernon is pleasing the foreigners at Lincoln J. Carter's Criterion this week, and will be followed by The Montana Outlaw.

"Billy" Hall.

BOSTON.

Grand Opera in English Revived—Changes in Florodora Cast—Popular Plays Repeated.

(Special to The Mirror.)

BOSTON, Sept. 22.

Conspicuous among the attractions in Boston to-night is the opening of the grand opera season in English at the Tremont. This event has been heralded ever since the early Spring as one of the principal features of the year, and there is no question about the great interest that has been aroused in the coming of Henry W. Savage's singers. It has been a number of years since grand opera has been presented here in English in an elaborate manner, and the company promised to be very successful during the four weeks of its engagement. The house to-night, when Il Trovatore was the bill, was completely sold out for in advance, and Faust, that will alternate during the week, promises to be just as popular. The leading singers of the week are Adelaide Norwood, Marion Ivell, Maude Raney, Joseph F. Sheehan, Winfred Goff, Francis J. Boyle, and Parker Coombs in Il Trovatore, and Gertrude Rennyson, Ethel Hamilton Du Fré, Maude Raney, Lloyd D'Aubigne, William Pauli, and Francis J. Boyle in Faust. The chorus, that has been rehearsing here for weeks, is large and especially well drilled.

N. C. Goodwin and Maxine Elliott began their last season as joint stars at the Hollis to-night and attracted an especially large audience with a revival of When We Were Twenty-one. This play was always a great Boston favorite and is now stronger than ever in its revised form. The stars had a most enthusiastic welcome and their supporting company was excellent. While Mr. and Mrs. Goodwin are in Boston they will be busy rehearsing The Altar of Friendship, that they are to present later in the season. The author, Mrs. Madeleine Lucette Ryley, is in town to see the rehearsals.

Andrew Mack is at the Museum for his second engagement in Tom Moore, that was so well liked last year. The star is happily placed in the title-role and his singing of the Moore ballads is a marked feature of the comedy. The cast includes Glen Shine and a number of others who were so popular before, but conspicuous among the newcomers are Frances Ring, a sister of Blanche Ring, as leading woman, and Walter Craven.

Camille is a decided change for the stock company at the Castle Square, but it was a welcome one to the patrons of the house. In the title-role Lillian Lawrence was seen to especial advantage and made every point tell. John Craig as Armand was also very effective, and John Salapolis, Leonora Bradley, Mary Sanders, and Isetta Jewel were well cast. The Importance of Being Earnest will follow.

Eddie Tilbury has another strong character at the Bowdoin Square this week, playing the title-role in A Guilty Mother. This is the first presentation of the play by a stock company here, and as it has always been strong in combination it had an effective presentation as given by the popular players at this house.

The Runaway Wife was the offering of the week at Payton's Park and the stock company gave it an effective presentation. It was the first hearing of this drama in Boston, although it had been given effectively in other parts of the country. This was the first play since the opening of the season in which Mr. Payton has not been in the bill. In his absence Richard P. Crollius was well received.

Floradora opened its second and last week at the Colonial to-night, presenting two changes in cast. Edna Wallace Hopper and Cyril Scott have gone to New York to rehearse for The Silver Slipper, but their roles are well taken by Grace Dudley and Donald Brian. R. H. Graham, Chris Bruno, W. P. Carleton, Helen Redmond, and Edna Hunter remained as prime favorites.

Happy Hooligan at the Grand Opera House again tested the capacity of the theatre just as it did during two engagements last season. The work of Ben Snow in the title-role again caught the fancy of the house.

Williams and Walker are at Music Hall this week with their new musical production, In Dahomey. They will be followed by The Sign of the Cross.

Quincy Adams Sawyer continues to tremendously large business at the Boston, but it will remain there only one week after this. When a play is so attractive in this house that it brings out the standing room only sign nothing more need be said. This has been the rule now and it is the play's second engagement in Boston.

The Prince of Pilsen has closed its all Summer run at the Tremont and capacity business was maintained to the very end. The company left yesterday for Chicago and the Western season will open there to-morrow night.

The new Majestic, on Tremont Street, is being hurried to completion, so as to be ready for opening in November.

Frances Pemberton, the society girl from Philadelphia, who made her debut last Spring, has been engaged by Joseph Jefferson and will make her first appearance with him in The Rivals at the Colonial next week.

Charles A. Moore, manager for H. S. Willard, who has been in Boston, has left for Montreal, where his star will open.

Word comes to me from H. Price Webbe that Walter H. Bedell, of Lynn, and Adelaide Roberts, of Everett, were married at Lewiston by Rev. Mr. Hart, rector of the Episcopal Church there. The bride received many handsome presents.

Jay Benton.

PHILADELPHIA.

Twenty Theatres Compete—Hackett in The Crisis—A Double Stock Company.

(Special to The Mirror.)

PHILADELPHIA, Sept. 22.

The season is now in full sway, twenty places of amusement being open, ten of which are devoted to dramatic stars and traveling combinations; five to stock companies, and five to vaudeville and burlesques. Keith's new Chestnut Street Theatre that will be finished by November, and the Academy of Music, that is leased for concerts, Grand Opera, etc., completes the list.

The opening of the Chestnut Street Opera House this evening with James K. Hackett in The Crisis is the centre of interest for first nighters and our best society is out in force to welcome the popular star. The Crisis is prettily and appropriately staged, the cast is much the same as when the play was originally produced, and was received with applause. The two weeks' engagement is sure to be a success. Martha Galland in Notre Dame follows Oct. 6 for two weeks.

Francis Wilson in The Toreador received a hearty welcome at the Chestnut Street Theatre to-night, where he inaugurated his season for a five weeks' term. The principals in the cast include Christie MacDonald, Carolyn Gordon, Clara Belle Jerome, Miriam Lawrence, Nora Cecil, William Blaisdell, Joseph Coyne, Melville Ellis, Robert A. Evans, William Broderick, Joseph J. Fry, William Pullman, G. H. Haynes, and Joseph Bathie. It is handsomely mounted. Jerome Sykes in The Billionaire is announced to follow.

The Show Girl at the Broad Street after the opening night failed to please and the business has been a disappointment, but it will remain its allotted time of three weeks. N. C. Goodwin and Maxine Elliott will follow Oct. 6 in The Altar of Friendship.

Frank Daniels in Miss Simplicity is in his second and last week at the Garrick Theatre, playing to fair business. The pretty array of chorus girls is one of the main features. Are You A Mason will open Sept. 29.

The Wild Rose is in its second and final week at the Walnut Street Theatre, and although greatly improved since its original production here last season, has not received the patronage anticipated. Percy Haswell in A Royal Family Sept. 29.

George Sidney in the new musical farce Busy Izzy, made his bow at the Auditorium to-night to a crowded house. The farce is full of fun. The first act shows a dry goods store, and the second a hotel that Izzy has taken in exchange for his store. There are plenty of musical numbers, introducing a pretty chorus. In Dahomey will open Sept. 29.

The Park Theatre offers The Heart of Maryland, with Alma Kruger as Maryland Calvert, this week, supported by a new company. The Fatal Wedding will come Sept. 29 for two weeks.

Nellie McHenry in M'liss opened to a large house to-night at the National Theatre. The old play is handsomely staged and well detailed. M. R. Helsey, Frank Drayton, Howard Sidney, Charles W. Young, Walter Fletcher, Charles Doyle, Thomas Murray, William F. Diehm, Maude Grafton, and Grace Young are the principals. A Fight for Millions Sept. 29.

Lost in the Desert is at the People's Theatre this week. Gertrude Fort, Frederick Roberts and a troupe of Arabian gymnasts, surrounded by sensational scenic effects serve to please. The Volunteer Organist follows Sept. 29, Alphonse and Gaston Oct. 6.

The Limited Mail is the attraction for the week at the Kensington Theatre, with moving pictures and Percival's lady orchestra between the acts. Business fair. Cinderella and Gone in A Warm Match Sept. 29.

The Grand Opera House, under the new management of G. A. Wagenfurth, who has a ten-year lease, opened to-night, inaugurating a new policy and presenting elaborate dramatic productions by a double company at popular prices. The Great Ruby was the initial offering with the original settings and effects. The cast includes two leading women, Maude Odell and Isabelle Evesson, Harrison J. Wells, Lucius Driscoll, Jeffreys Lewis, Mabel Trunelle, Marie Barringer, Bartley McCullum, Junius Brutus Booth, Mark Kent, John Cumberland, J. J. Shalley, Geoffrey Stein, Richard Webster, and a large corps of auxiliaries. Particular attention has been paid to the stage management. Tuesday, Thursday and Saturday have been selected for matinee days. The Great Ruby opened to a crowded house, and the new clientelle was surprised at the many improvements that have been added to the house during the Summer. Hearts Are Trumps is in preparation.

An interesting event this evening at the Girard Avenue Theatre is the appearance of George Learock, the popular actor and stage director of this theatre and also of Forepaugh's Theatre, in the title-role of the society melodrama Sham, supported by the excellent stock organization. Special scenery has been provided and Sham was received with applause by a large audience. A Marriage of Convenience Sept. 29.

The stock company at Forepaugh's Theatre appears in A Lady of Quality this week. Florence Roberts, Louis Leon Hall, Sidney Ayres, Jennie Ellison, Albert Sackett, Edmund Elton, Walter R. Gilbert, Louis Aucliar, Gilbert Ely, Henrietta Vaders, and Edith Elder are all favorites. The Pauper Millionaire, or Settling Day, will have its first presentation in America next Monday.

Carrie Radcliffe's Stock company at the Columbia Theatre is giving a pleasing performance of Moths this week. Ignacio Martinetti is in the cast. Business is improving. A Gentleman from Gascony Sept. 29.

The Standard Theatre with the Darcy and Speck Stock company has a creditable presentation of Northern Lights, with George Arvine as Swiftwind, Mattie Choate as Helen Dare, and Charles J. Harris as Colonel Gray. Business is fair. Lost in Siberia Sept. 29.

The Arch Street Theatre, with a newly selected German Stock company, under the management of Alexander Wurster, will inaugurate the season Oct. 1 with Coralie and company, Dressmakers.

Dumont's Minstrels at the Eleventh Street Opera House continue with an unchanged opening programme to large patronage. The two local burlesques have made hits.

The Boston Symphony Orchestra have selected the following dates at the Academy of Music for their usual two series of five concerts each for the first series, Nov. 8, Dec. 6, Jan. 12, Feb. 16, and March 16, and for the second, Nov. 8, Dec. 10, Jan. 14, Feb. 18, and March 18.

Noisy and unruly galleries at the high priced houses are already in evidence this season. This seems to be the fault of the management and would not be tolerated for a single moment at our well regulated stock theatres. The local press have already spoken plainly on this subject.

The company engaged to support Margaret May in Winchester includes Doran Borup, John W. Benson, Guy Bennett, John Gorman, Joseph Hennaway, Charles W. Schaefer, Charles Walthall, John G. Gilmartin, Edward McWade, Thomas Quinn, Florence Lytell, and Mildred Manners. The season begins Oct. 6 at the National Theatre.

S. Fernberger.

BALTIMORE.

Auditorium Opens—The Fawcett Stock Company—A Creatore Concert.

(Special to The Mirror.)

BALTIMORE, Sept. 22.

Percy Haswell appeared for the first time as a star in this city at the Academy of Music this evening in A Royal Family. The theatre was crowded with her admirers, who thoroughly enjoyed her portrayal of the role of Angela, a part for which she is well adapted. The supporting company is a good one and includes Boyd Putnam, Maud Granger, Harry Burkhardt, Nancy Pedgat, Frank Roberts, Walter Crosby, Robert C. Turner, Jeannette Northern, Charles D. Pitt, Harris Forbes, Brayton Byron, William Ray, and Walter Robinson. The play is well staged. It will be followed by The Wild Rose.

Primrose and Dockstader's Minstrels began a week's engagement at Ford's Grand Opera House this evening and presented a bright and pleasing entertainment. The organization is a large one, numbering about sixty performers. Dockstader's latest monologue kept the audience in a roar of laughter. Next week Joseph Hart and Carrie De Mar will appear in Foxy Grandpa.

The Pike Theatre company opened at the Auditorium this afternoon in The Christian to large business that was duplicated this evening. The performance of Hall Caine's play in the cast is a strong one and gives a delightful company is a strong one and gives a delightful performance of Hall Caine's play. In the cast are Byron Douglas, George Farrell, Thurlow Bergen, John R. Maher, Madison Lucas, Barry O'Neil, William A. Mackett, Mary Hall, Paula Gospel, Emelie Melville, Grace Kimball, Sara Moore, Blanche Bischoff, and George Milton. The Orpheum Show will be the next attraction.

A Ragged Hero is the bill this week at the Holliday Street Theatre. The settings are realistic and the play is well interpreted. The White Slave will follow.

Creatore and his Italian band gave a concert this evening at Music Hall that was well attended. An interesting programme was given.

The George Fawcett Stock company will open at Chase's Theatre next week in Trelawney, with Mary Shaw in the title-role. The company includes Jane Oaker, Alice Butler, Agnes Everett, Viola Burton, Virginia Elton, George Fawcett, Frederick Lewis, Alfred Hudson, Maurice Wilkinson, Regan Hughston, Hale Hamilton, and Alfred Smith.

John R. Maher, of the Pike Theatre Stock company, is a Baltimorean and used to be an amateur here. His clever work in this connection is well remembered.

An American Invasion, with J. E. Dodson and Annie Irish, will be seen at Ford's Oct. 6.

The Defender did splendid business at Ford's last week. Allan Lowe, who wrote the book, was in town during the week.

Manager Kernan will soon award the contract for his new theatre to be erected on Franklin Street, near Howard.

Harold Hyslegger.

WASHINGTON.

The Choral Society's Programme—Attractive Offerings Eugenie Blair in Zaza.

(Special to The Mirror.)

WASHINGTON, Sept. 22.

At the New National Theatre to-night The Defender was hailed with applause by a crowded house. The offering seemed to strike the local fancy, and a successful week's cruise in these waters has commenced. Alexander Clark, Will A. Armstrong, Charles Wayne, Gilbert Clayton, Richie Ling, Gordon Thompson, George Allen, Emma Carus, Clara Lavine, Lotta Faust, Edith Eldridge, Mayme Kelso, Grace Spencer, and Amy Ashmore are members of a well disciplined crew. Primrose and Dockstader's Minstrels will follow.

The Liberty Belles, with Harry Gilfoil featured, opened to a very large house at the Columbia Theatre. Mr. Gilfoil is a Washingtonian, and the occasion was marked by a large outpouring of his friends, who gave the comedian a professional reception. Violet Dale, Katie Rooney, John Gilroy, Harry Linton, and the Sisters McCoy, also won favor. Frank Daniels will follow.

Eugenie Blair presents Zaza at the Lafayette Opera House this week. Her engagement commenced with a matinee to-day to a large attendance, that was duplicated at night. Miss Blair was very successful in the title-role. An excellent company supporting Alexander Leaney, Clifford Biggin, Dexter Antill, Frederick Wm. Dorf, Theodore Hamilton, Eleanor Montell, Katherine Du Barry, Helene Craven, Gertrude Stanley, Marion Herbert, Marvadon Carrington, Cora Wells, Little Hazel and Lilian Pierson supported the star. The mounting was excellent. Next week, Sergeant James.

John J. Farrell drew an immense audience at the Academy of Music to-night in J. H. Wallick's sensational presentation of The Cattle King. The Cattle King divides the week with this play. Jack Webster and Mary Potter lead the supporting company. A Ragged Hero is the underline.

Manager Schlesinger's offering at the Empire is A Warm Match, that presents the comedy duo, Dan Crimmins and Rose Gore. A capacity audience warmly applauded the principals and support, that includes Hanley and Jarvis, Ed Lynch, Ella Valesco Clemens, Dan Barrett, Kate and Jessie Miller, Minnie Harvey, Lillie Tudor, Vera Belmont, Rose Goldie, Eva Hoy, Flora Theelo, and Christopher Green. The Power of Truth follows.

The Choral Society announces its season's programme as follows: A song recital by Madame Schumann-Heink, Dec. 3; The Messiah, Dec. 30, with Mrs. Hissem De Moss, Mrs. Hamlin Ruland, Nicholas Douty, Brinson Bushnell, and Ernest T. Winchester as soloists; Mendelssohn's St. Paul, Feb. 10, soloists: Mrs. Seabury C. Ford, Lelia L. Mowe, Edwin C. Towne, David Stephens, and William A. Kirkpatrick; a song recital by Anton Van Rooy, March 12, closing with a recital of Haydn's Creation, April 21; in which Charlotte Macenzie, Nicholas Douty, Gwilym Miles, and Harvey Murray will be heard.

Mrs. Edna H. Fowler, the wife of J. Edward Fowler, assistant treasurer of the Columbia Theatre, died during the past week after a lingering illness. Mrs. Fowler was but twenty-five years of age, and had a very large circle of friends. The funeral took place Sunday. Manager Joseph H. Lockett also met with a sad affliction in the accidental death of an uncle, who, while visiting this city, was overcome by escaping gas in a hotel where he was staying.

Washington Lodge of Elks will keep open house to visiting brethren during Grand Army week, commencing Oct. 6.

Creatore and his Italian band will be heard at the Columbia Theatre Sunday, Oct. 5.

Geoffrey Stein, of the Suburban company, is spending a short vacation at his home here.

John T. Warde.

ST. LOUIS.

Amelia Bingham at the Olympic—Keller Returns—Germania Theatre Plans.

(Special to The Mirror.)

St. Louis, Sept. 22.

Amelia Bingham came to the Olympic last evening in A Modern Magdalen. The role of Katinka was capably played by the star and she has surrounded herself with a very finished group of players. Henry E. Dixey interpreted the character of Hiram Jenkins, the father of Katinka, with greater intelligence and with truer artistic touch than any role he has heretofore acted here. Wilton Lackaye did excellent work. Madge Carr Cooke has one of the most difficult parts in the play, but she handles it in a skilful manner. Hobart Bosworth, leading man of the Grand Stock company three years ago, received a hearty welcome and played the poor hero very well indeed. Ferdinand Gottschalk as John Strong contributed an excellent bit of comedy work. The other parts were all played in a creditable manner. The Storks will follow.

The Century's offering for the week beginning last night is Keller, and the magician was once more welcomed by a large audience. The Burgomaster is the next offering.

Mr. Jolly of Joliet was a clever entertainment and drew good business at the Grand last week. This week Manager Sheehy has Richard Carvel, with Andrew Robson in the title-role. Mr. Robson received good support from Oliver B. Collins, Hermann Lieb, Thomas C. Hamilton, Hammond Dailey, John J. Crowley, Perrers Knyvett, Edna G. Brothers, Delia Clarke, Margaret Gallagher, Priscilla Knowles, Caroline Mast, and Josephine Adams. The Belle of New York is underlined.

When the Bell Tolls was well received at Havlin's and Manager Gaven reports large business. Sunday afternoon one of the old favorites, At Cripple Creek, returned and was greeted by a large audience. In this season's company are Joseph Greene, Frank Russell, Frank Peters, Celia Varney, Edward Moss, J. Wilson Dwyer, Alfred Ernest, Jean A. Patriquin, Margaret L. Shaw, Mary Lurton, Sadie Williams, Helen Locke, and Edna Maxwell. On the Suwanee River follows.

The Imperial entertained large audiences last week with The Queen of the Highway. The play contained just enough of the sensational to satisfy the patrons of the house. The Madman, a blood-curdling Indian melodrama, is the attraction this week, introducing T. G. Langham, George E. Forrister, William Otis, Lloyd Ingraham, Charles Plunkett, Thomas Holer, Tom Daly, R. Edgar Vance, Adelaide Plunkett, Florence Willis, and Zoe Matthews.

George Heinemann, manager of the Germania Theatre, has returned to the city and is making arrangements for opening the Germania on Sunday, Oct. 5. He has engaged eight new people and will give performances in German on Wednesday and Sunday evenings.

George H. Broadhurst and J. H. Currie were in town last week and dropped in at the Grand to see how Mr. Jolly of Joliet was progressing.

J. A. Nouros.

CINCINNATI.

Large Business at all Theatres—One Change of Bill To-night—Plays of the Week.

(Special to The Mirror.)

CINCINNATI, Sept. 22.

The local theatres, without exception, report big business for last week, and there are brilliant prospects for a continuance of the same during this week, owing to the tremendous crowds that are in attendance at the Fall Festival. At the Festival itself the Hagenbeck animals, the children's theatre and the continuous vaudeville performances are attracting throngs.

The only first-night in town this evening is that of the Spooner Stock company, that appears in Mary Lynne, with Alma Powell as Lady Isabel and James Durkin as Archibald Carlyle. Little Louise Allen, of the Brooklyn company, makes her local debut in the child's part. Sunday performances will hereafter be given at this house, but the weekly change of bill will occur on Monday nights. In order to make up to the company the loss of Sunday for recreation, the Monday and Thursday matinees will be omitted.

Ben Hur is in its second week at the New Grand. The Empire Theatre company will follow Oct. 6.

Melbourne MacDowell and Florence Stone began the last week of their engagement at the Pike yesterday, presenting Glamorsha for the first time at popular prices in this city. The joint stars have made an exceedingly favorable impression and the patronage has been large. The Christian follows.

The Belle of New York is the first musical comedy to be seen here this season. It was Manager Anderson's offering at the Walnut yesterday and enlisted the services of a good company, including Ned Nye, Madeline Bailey, Charles Bates, Toby Craig, Marie Della Rose, and Charlotte Tarr.

From East to West, with Katie Emmett in the leading role, had its first local presentation at Havlin's yesterday and scored heavily.

Over Niagara Falls is the realistic play at the Lyceum this week, and the large audience was enthusiastic.

H. A. Bowers.

DATES AHEAD.

(Received too late for classification.)

A FOXY BOY (Will J. Phillips, mgr.): Keyton, O., Sept. 28, Utica 29, Shelbyville 30, Mt. Gilead 31, Lima 1, Wapakoneta 2, Richmond, Ind., 3, Muncie 4, Chesterfield City 6.

A HOMESTEAD HEART: Glens Falls, N. Y., Sept. 29, Cambridge 30, Norwich 31, Geneva Falls 32, Newark 27, Syracuse Oct. 2-4.

A RAILROAD FOOT: Gainesville, Ga., Sept. 29, Toccoa 27, Greenville, S. C., 29, Spartanburg 30, Laurens Oct. 1, Newberry 2, Columbia 3, Greenwood 4, Abbeville 6, Elberton, Ga., 7.

A RUNAWAY MATCH (Southern): Culiman and Wigand: Oxford, N. C., Sept. 29, Dunn 30, Raleigh 27, Durham 28, Goldsboro 29, Newberry Oct. 1, Wilmington 4, Fayetteville 5, Florence, S. C., 6.

A TRUE-HEARTED TRAMP (Eastern: Elmer Walters', Howard Powers, mgr.): Defiance, O., Sept. 27, Toledo 28-Oct. 1, Cleveland 6-11.

CHARLESTON QUEEN CHILDREN'S CONCERT: Bethel Camp, Sept. 29, 29, Great Barrington, Mass., Oneonta, N. Y., 30, Ansonia 28, 27, Newtown 29, 30, Danbury 1-4, Oct. 6-11.

CLARK'S METROPOLITAN PLAYERS (W. J. Baker, mgr.): Denton, O., Sept. 25-28.

EDWARDS BROTHERS' SHOWS: Guayamas, Mex., Sept. 28, Empire 24, La Cuyas 25, Pleasanton 26, Mexico City 27, Blue Mound 28, Harwold 30, Moran Oct. 1, La Marca 2, Lola 3, Humboldt 4.

DOLLY VARDEN (Lulu Glaser): New York city Sept. 29-Oct. 4.

DIFFENTH, ETHEL: Lebanon, Pa., Sept. 29-27, Hagerstown 29-Oct. 4.

EAST LYNNE (Crosby-Forman): Rock Island, Ill., Sept. 28, Iowa City, Ia., 28, Cedar Rapids 29, Oskaloosa 27, Ottumwa 29, Fairfield 30, Hillsboro Oct. 1, Shenandoah 2, Ft. Madison 3, Burlington 4, Keokuk 6, Monmouth, Ill., 7.

FAUST (Alan Tober's: Shipman Bros., mgrs.): Salem, O., Sept. 29, Ravenna Oct. 1, Mercer, Pa., 2, Greenville 3, New Castle 4.

GENTRY STOCK (Keith B. Gentry, prop.; H. L. Colby, mgr.): Hazzeville, Ky., Sept. 25-27, Mt. Vernon, Ind., 29-Oct. 4, Harrisburg, Ill., 6-8, Charleston, Mo., 9-11.

GILFEN THE (Hypnotists): Canton, Mo., Sept. 29-Oct. 3, La Grange 3-4, Troy, Kan., 6-11.

GIRARD STOCK (Chas. W. Gilder, mgr.): Jackson, O., Sept. 25-28, Charleston, W. Va., 29-27, Ironton, O., 29-Oct. 4.

KEYSTONE COMIC OPERA (C. F. Murphy, mgr.): Middletown, Pa., Sept. 29, Bedford 30-Oct. 1, Hagerstown 2-4.

KEYSTONE DRAMATIC (McGill and Shipman, props.; A. E. McGill, mgr.): Hicksville, O., Sept. 25-27, Newark 29-Oct. 4.

LE ROY-TALMA AND GOSCO (Ed Coombe, mgr.): Columbus, O., Sept. 29-27, Springfield 29, Circleville 30, Urbana Oct. 1, Ft. Wayne, Ind., 2, 3, Lima, O., 4, St. Marys 6, Tiffin 7, Kalamazoo, Mich., 9, 10.

LIQUEER LEW, MINSTRELS: London, O., Sept. 29, Newark 24, Uhrichsville 25, Coshocton 26, Cambridge 27, Zanesville 28, McConnell 29, New Lexington Oct. 1, Lancaster 2, Prospect 3, Marion 4.

LOVE AND RUIN (Gates and Roberts): Bay Shore, N. Y., Sept. 25, Sayville 26, Patchogue 27, Hackensack, N. J., 29, Passaic 30, Lakewood Oct. 1, Philadelphia, Pa., 2-4.

LYCEUM STOCK (E. G. Grosjean, mgr.): Bonneville, Md., Sept. 29-27.

McKEE BOSTON LADIES' SYMPHONY ORCHESTRA: Boston, Mass., Sept. 29-27, Springfield, Ill., 29-Oct. 4, Chicago 6-11.

MADISON SQUARE STOCK: Skowhegan, Me., Sept. 29-27, Farmington 29-Oct. 4, Waterville 6-11.

MARKS BROTHERS (H. W. Marks, mgr.): Pembroke, Can., Sept. 25-27, Perth 29-Oct. 4, Carleton Place 6-11.

MATHER, CLARA: Pomeroy, Wash., Sept. 29-27, Colfax 29-Oct. 4, Sumpter 6-11.

MYRKLE-HARDER STOCK (Eastern: W. H. Harder, mgr.): Bradford, Pa., Sept. 29-Oct. 4, Johnstown 6-11.

NEVADA (Miller and Hegarty, mgrs.): Walla Walla, Wash., Sept. 28, North Yakima 24, Ellensburg 25, Tacoma 26, 27, Seattle 28-Oct. 4.

ON THE STROKE OF TWELVE (W. B. Lawrence, mgr.): Cranbrook, Minn., Sept. 25, Winnipeg, Can., 26, 29, Grand Forks, N. D., 24, Fargo 27, Pargo Falls, Minn., 29, Wahpeton, N. D., 30, Valley City Oct. 1, Jamestown 2, Mandan 3, Dickerson 4, Billings, Mont., 6.

PAIGE, MABEL (H. C. Willard and Co., mgrs.): Staunton, Va., Sept. 22-27, Harrisburg 29-Oct. 1, Danville 2-4.

RENIX BROTHERS' CAROLINIANS: Lake City, Ia., Sept. 25-30, Des Moines 28, 30, Cedar Rapids Oct. 1-4.

SAINT ANN: Lynchburg, Va., Sept. 24, Roanoke 25, Norfolk 26, Newport News 27.

SEARCHLIGHTS OF A GREAT CITY: Troy, N. Y., Sept. 25-24, Hoboken, N. J., 25-27, Boston, Mass., 29-Oct. 4, New York city 6-11.

SIDE TRACKED (Western: Jules Walters', Jas. F. Fulton, mgr.): Rochester, Minn., Sept. 25, Austin 24, Owatonna 25, Mankato 26, Wells 27, Fairmont Oct. 1, Jackson 2, Windom 3, Marshall 4, Tracy 6, Slayton, Ky., 7, New Ulm 8.

SOUSA AND HIS BAND (Frank Christianer, mgr.): Joliet, Ill., Sept. 25, Aurora 24, Milwaukee, Wis., 25, Chicago, Ill., 26-29, Dubuque, Ia., 30, La Crosse, Wis., 32.

THE GAME KEEPER (Smith O'Brien; Walter F. Westcott, mgr.): Mercer, Pa., Sept. 22, Sharon 24, Titusville 25, Salamanca, N. Y., 26, Niagara Falls 27, Lockport 29, Medina 30, Geneva Oct. 1, Syracuse 2-4.

THE NIGHT OF THE PARTY: New York city Oct. 1—indefinite.

THE STOWAWAY: Salt Lake, U., Sept. 25-27, Bingham 29, Logan 30, Boise City, Ida., Oct. 1, Caldwell, Ore., 2, Ontario 3, Weiser, Ida., 4, Sumpter, Ore., 5, Baker City, Ida., 6.

TIME WILL TELL (Gates and Roberts, mgrs.): Bay Shore, N. Y., Sept. 25, Sayville 26, Patchogue 27, Hackensack, N. J., 29, Passaic 30, Lakewood Oct. 1, Philadelphia, Pa., 2-4.

THROUGH THE CENTER OF THE EARTH (Blondell and Feeney, mgrs.): Rockland, Me., Sept. 22, 23, Bath 24, Augusta 25, Bangor 26, 27, Waterville 28, Portland Oct. 1, 2, Togus 3, Nashua 4, Manchester, N. H., 6-8.

WHALOM PARK OPERA: St. John, N. B., Sept. 22-27, Halifax, N. S., Oct. 2-11.

WHEN REUBEN COMES TO TOWN: New London, Conn., Sept. 25, Newport, R. I., 24, Taunton, Mass., 25, Rockland 26, Attleboro 27, Providence, R. I., 29-Oct. 4.

WINCHESTER (Edw. F. Gallagan, mgr.): Springfield, Mass., Sept. 29-Oct. 1, Pittsfield 2, Hartford, Conn., 3, 4, Philadelphia, Pa., 6-11.

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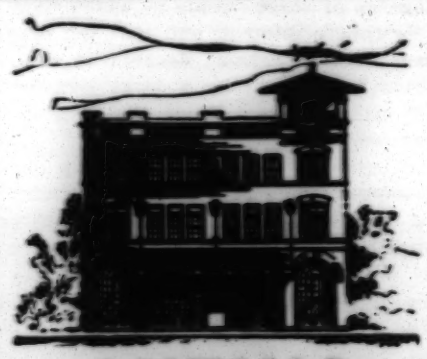

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The Dramatic Mirror is sold in London at Pull Mall American Exchange, Cockspur St., Regent St.; Dorman's Tourists' Agency, 30 Regent-st., S. W. In Paris at Brentano's, 17 Avenue de l'Opera. In Liverpool, at Lafarche, 39 Lime St. In Sydney, Australia, Smith & Co., Moore St. The Trade supplied by all News Companies.

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That is a remarkable project in England fathered by the Rev. Fosbrooke Phillips, the vicar of Gorleston, and indorsed by Joseph Chamberlain, the Colonial Secretary. The vicar has advocated a plan to run theatres in conjunction with churches throughout the villages of the United Kingdom, and Mr. Chamberlain has written a letter to the vicar in which he sympathizes with this unique scheme on the ground that he is always pleased to hear of anything being done "to bring light and happiness into the lives of the people."

The vicar of Gorleston recently attracted universal attention by inviting Mrs. James Brown Potter to give recitations in his parish church. A fashionable throng gathered on that occasion and the event was said to have "resembled a first-night at a theatre."

The unusual attitude of the Rev. Fosbrooke Phillips in these matters may relate to the fact that he has a strong dramatic leaning. He writes dramas under the name of "Athol Forbes," and in other things shows an attachment to the drama unusual in one of his vocation. He is not the only clergyman that has written plays, of course; but his present plan will give him a singular distinction. Not that churches have not already given dramatic performances, for charitable or other objects related to them, or that clergymen have not at least to that extent indorsed the temporary union of the Church and the theatre. It is the fact that the vicar of Gorleston, occupying a somewhat prominent position in the Established Church, should have declared in favor of a more or less regular union between the Church and the stage that gives him distinction.

It is one thing, however, to secure the sentimental indorsement of this project by so distinguished a person as Chamberlain and another thing to make the scheme operative. The Established Church in England is, of course, united with the Government. "Church and State" there is a term that means something and represents a tangible and political union. But as other religious bodies than the English Church are now taxed to maintain the recognized Church, and as this taxation has been and continues to be a matter of political and other opposition and controversy, and as many of the outside sects are far less liberal in their views as to the theatre than is the recognized Church body of which the vicar of Gorleston is a member, it would seem that any movement on practical lines, even with governmental indorsement, to establish theatres in conjunction with the churches of the United Kingdom would not only project a troublesome political question, but also raise up anew bitter religious controversies and awaken the bigoted hatred of the stage that still marks many religious sects upon whom the progress of the world makes no impression whatever.

Moreover, the indorsement of the project of the vicar of Gorleston by Government—if that were possible—and the attempt to put it into operation would invoke difficulties of which its projectors do not dream. How would this church theatre be organized? Where are the available actors for it outside of the profession in regular employment? It would require years to solve this problem alone. And then would come the matter of the repertoire. Even in the Established Church, undoubtedly, there are many estimable persons that are not fond of the theatre and that even its finest work would not interest. What plays could be secured that would meet the approval of these persons? And while the regular theatre is suffering from a lack of good plays of all classes, how could the church theatre be supplied? If all the vicars and all the clergymen, or even if all the bishops, could write plays, as can the Rev. Fosbrooke Phillips, this question might be solved. Yet the other questions of difficulty would remain to distract and discourage this plan, which nevertheless conveys a compliment to the regular theatre and signalizes the march of events.

Of course, such a project as that here considered is as impossible in this country as it is improbable of accomplishment in England. The only logical relation that the Church and the stage can bear to each other in present circumstances is that typified by the aims of the Actors' Church Alliance and illustrated in the work of that organization. It is a relation of helpful social association, informed by the study of both institutions, cemented by mutual aid, and based on the doctrine of universal brotherhood. And on these premises also each institution may be useful to the other in the exercise of its characteristic functions.

A BLITHE ASSURANCE.

The Mirror takes pains to answer many questions that come to it from persons curious as to one or another matter of the stage or of stage people in which there is a legitimate interest, and that the department of this journal devoted to this information is read by a large number of persons is evident from the number of such questions received.

Of course, it happens that many letters of inquiry come to The Mirror that are not answered because they deal with personal matters, information as to which is not due to the merely curious. Some of these letters are from young women who have a sentimental curiosity about actors and others are from young men who have a like curiosity about actresses. These letters invariably are foolish and impertinent, and their writers forget that players have the same rights of privacy off the stage that are conceded without question to other persons that are not of the stage. It perhaps is needless to add that all such letters go to swell the volume of waste paper that in all well-regulated newspaper offices is considerable, and that in the writing and mailing of them labor and stationery and postage are utterly lost.

But there are other than impertinent letters that reach The Mirror and that are not answered for other reasons. One such letter is at hand and it typifies the assurance and indolence of persons who may have a desire to do something creditable, but who expect others to perform the hardest part of their work. The letter that will here be considered was written by a young man in a Southern State that announces in it his purpose to write an essay upon "The Theatre as a Factor in Modern Education." Is he fitted to do this? He might pretend to do it if The Mirror should furnish him with the material he asks; but if The Mirror should set one of its own young men at the task of gathering that material, a task that would employ him diligently for the better part of a week, nothing would remain for the other young man to do but to put it in order for his purpose.

Among the things the inquiring young man wishes The Mirror to furnish him with, aside from the recommendation of certain books that will give him an idea as to the growth of the theatre "from ancient to modern times," are exact information as to the rate per year "of increase in the number of theatres in America, especially during the last year or so;" information as to the start and growth and work of the Actors' Church Alliance; information as to the country generally regarded as the greatest source of immoral plays, with the titles and characters of a number of these plays specifically, and information especially as to "the country that the statistics show to have been the greatest source of such plays during the last ten years or so;" a detail of the daily programme of work "at most of the dramatic schools;" information as to "the daily work of the average actor and actress, excluding performances," with specific examples; an answer to the question, "Is not a lovely voice—a sweet, rich voice—the first requisite of an actress, aside from dramatic ability, and to a large extent of an actor, too?" with much other information not necessary to mention here.

The Mirror wishes thus publicly to say to this young man, and to all others of his sort, that the only way legitimately to write an essay on the subject contemplated by this young man or any other is for the intending writer to busy himself in securing the necessary knowledge for his purpose. If he is not able to do that, he should turn his attention to something that he is really able to do. The builder of a house first learns how to build, and then he himself gathers his material. It necessarily ought to be the same with the builder of an essay, or any work of industry or art.

BOOK REVIEWED.

"The Shakespeare Cyclopædia and New Glossary, with the Most Important Various Readings," by John Phin (the Industrial Publication Company), is the newest and one of the most interesting and valuable of volumes on Shakespeare's works. It contains a readable introduction by the well-known Shakespearean scholar, Edward Dowden, and its department headings are "How to Read for Pleasure and Profit," "Shakespeare Clubs and Societies," "The Text of Shakespeare," "The Sources and Causes of Errors in the Text," "On the Choice of a Copy of Shakespeare's Works," "A Short List of Helpful Books," "The Bacon-Shakespeare Controversy," with the best glossary that we have yet seen. Mr. Phin is a conscientious writer, who says what he wishes to say in the fewest and simplest words, without affectation or any airing of his erudition. He also frankly acknowledges his indebtedness, wherever possible, to the famous Shakespearean scholars that have gone before, and throws the limelight upon hundreds of obscure passages in the works of the master. No student of Shakespeare should be without this nugget of a book, for to peruse it is like reading Shakespeare under the noonday sun.

AMONG THE DRAMATISTS.

Judged Guilty, a new melodrama by Fred S. Gibbs, will be produced by H. W. Orbeit, business-manager of the Lyceum Theatre, Buffalo, N. Y.

Rupert Hughes has sold the rights to his new farce-comedy, What Will People Say, to Ed Rush.

Entries for the play competition of the Woman's Exhibition closed last Saturday night. Nearly six hundred plays were submitted. Maude Banks and Mary T. Stone have begun the enormous task of read'ng them. Every trace of authorship has been removed from the manuscripts, in order that there may be no suspicion of prejudice, and the prize winners will be designated by their numbers.

Mrs. Robert Osborne is said to have secured a musical farce, the score by Clifton Crawford and the words by Melville Baker, to succeed Tommy Rot at her playhouse.

J. S. Hiller has completed the score of his new musical comedy, Daphne. The libretto is by S. B. Cassin, author of numerous comedies and burlesques.

Charles Hanbury, the actor, and J. Hamilton Ball, musical director with Sir Henry Irving, have written a comic opera called The King's Diamond. The piece will be presented here this season by the American School of Opera.

Doré Davidson's play, Little Miss Mouse, that had a single performance at Wallack's Theatre last Spring, has been considerably revised by the author. The changes include the addition of three male characters. Mr. Davidson hopes to send Little Miss Mouse on the road shortly.

The Merry Marquis, a new musical comedy, the words of which are by William Gill and the music by Daniel Dorey, has been purchased by Frank L. Perley.

Frances Aymar Matthews, the author of My Lady Peggy Goes to Town, that Cecil Spooner is to produce on Dec. 1, and also of a new historical play in which Grace George will appear this season, last week sold another play to Julia Marlowe. Miss Matthews' latest work has for its chief character Peg Woffington. Julia Marlowe intends the play for her next season's vehicle, but she is considering a special production of it in the Spring as well.

George V. Hobart and Frederic Rankin have been commissioned by George W. Lederer to write a new musical comedy for production in this city. The title will probably be On Parade.

A. E. Lancaster has completed a romantic play in four acts that will be produced by Sanger and Greet, the English managers.

Fitzgerald Murphy has written a new three-act Irish play entitled The Cross and the Shamrock. It will be produced this Fall by John E. Young and Minnie Jarbeau, who will use it to make their stellar debut in Irish drama.

Samuel Blair has written a new melodrama entitled A Child of the Streets.

PLAYS COPYRIGHTED.

Entered at the Office of the Librarian of Congress, Washington, D. C., from Sept. 12 to 18, 1902.

Abyssinia: or, The Negus. By Frank Dupree.

By the King's Command. By Justin Adams.

Divorced by Nature. By Edgar J. M. Hart.

Doc Vention. By Edith A. Houston.

Facts, Follies and Foibles of Uncle Sam. By Mrs. A. J. Peterson.

Her Spirit Husband. By Dorothy Richardson.

On Stepping Stones. By Margaret Cameron. Copyright by Margaret Cameron Smith.

St. Ann. By Paul Armstrong.

The Awakening of Marietta. By Gertrude Scott Dunkin.

The Honor of the Humble. By Pierre Newsky. Adapted by Harriet Ford.

The Imperial Republic. By Elisabeth G. Crane. Copyright by the Grafton Press.

The Irish Pawnbrokers. By Edgar Selden. Copyright by Joseph W. Spears.

The Princess Leila. By Carina Jordan.

When Knights Were Bold. By Hubert Connally.

ACTORS' CHURCH ALLIANCE NEWS.

National Headquarters, 110 W. 47th St., New York.

The National Council of the Alliance held an adjourned meeting at the headquarters last Monday evening and completed the revised constitution and by-laws to be presented for adoption at the adjourned annual meeting to be held in October for the election of officers. Many changes have been effected and the whole scope of the Alliance has been broadened, so as to admit to membership those persons, who are seriously interested in the aims and objects of the Alliance but who may not belong to any church or to the dramatic profession. A general agent is also suggested, who shall devote his time and attention to the organizing of local chapters throughout the country. More than fifty requests for the establishment of these centres have been received from various cities, among them Chicago, Cincinnati, Toledo, Cleveland, New Orleans, Pittsburg, and Washington.

Although it was stormy the regular weekly tea held last Thursday, in charge of Mrs. C. Rankin, was a big success. Among those present were George Parsonfort, Rose Rand, Edith Tutton, H. S. Taber, Mrs. Batterson, Sydney Cowell, Rev. F. J. Clay Morse, Ida Hamilton, Margery Stuart, Percy Plunkett, Clara Thomas, M. C. Metcalfe, C. Oldcastle, Harry Quaile, J. R. Atkinson, Mrs. A. L. Place, and Louise McAllister Pounds. The last tea for the present will be held on Thursday afternoon, Sept. 25. On Oct. 1, owing to changes in the building, the Alliance will seek new quarters and these weekly gatherings, so pleasant and helpful to the cause, will be resumed.

The Rev. Robert Clemente, of the Presbyterian Church in Cortland, N. Y., accepts the chaplaincy for that district and will hold services for the Alliance.

The Rev. William O. Berckman, of the Congregational Church of Orient, N. Y., has also accepted the office of chaplain and in his letter states: "I am in hearty sympathy with this movement, and feel assured of its future. Misunderstanding on both sides has made the pulpit and the stage hostile to each other. But the era of antagonism will soon be ancient history when each recognizes the other's sphere."

QUESTIONS ANSWERED.

[No replies by mail. No attention paid to anonymous, impertinent or irrelevant queries. No private addresses furnished. Questions regarding the advertisements of players will not be answered. Letters to members of the profession addressed in care of The Mirror will be forwarded (if possible.)

M. A. McG., New York: Blanche Walsh has never appeared in The Christian.

H. and G., Arcola, Ill.: Maude Adams appeared in Rosemary prior to The Little Minister.

G. R. H.: Vaughan Glaser is with Mrs. Patrick Campbell's company.

J. P. G., W. Philadelphia: Henry W. Savage's offices are in the Knickerbocker Theatre Building, New York.

M. H., Colorado Springs, Col.: William Courtenay is appearing with Virginia Harned in Iris this season.

Dr. Louis: Lawrence Hanley is a member of Charles B. Hanford's company, playing in the Pacific Coast cities.

J. A. H., New York: A Modern Magdalen was taken from a Danish play entitled The Jensen Family. The version was by Hedden Chambers.

M. J. B., Victor, Col.: The salaries of vaudeville performers of the class you mention vary. They are regulated by the rule of supply and demand.

M. H. B., Leavenworth, Kan.: The manager you name was not responsible for the production of The Burgomaster. The management of the Dearborn Theatre, Chicago, were the producers.

A. H., New York: 1. The new West End Theatre will be managed by B. Bimberger; the Majestic by H. D. Stair; the Colonial by Klein La Shelle; the Longacre by the Sire Brothers; the new Lyceum by Daniel Frohman; the Drury Lane by Oscar Hammerstein, and the New Amsterdam by Klaw and Erlanger. Exact dates for the openings of these playhouses are mainly prospective. 2. Francis Wilson is to appear in The Toreador again this season.

B. B., Milwaukee: Julia Arthur produced the drama in five acts and a prologue, More Than Queen, by Frederic Mirdinger and Charles Henry Meltzer from the French of Emile Bergerat, at the Broadway Theatre Oct. 24, 1898. The cast: Napoleon Bonaparte, William Humphreys; Lucien Bonaparte, R. A. Roberts; Talleyrand, William Harris; Junot, Duke d'Abrantes, Frederic Hartley; Roustan, Albert Brown; Joachim Murat, Ernest Howard; Jerome Bonaparte, L. J. Fuller; Joseph Bonaparte, George H. Parkhurst; Prince Eugene de Beauharnais, George J. Sheldon; Little Napoleon-Charles, Florence Niles; Pius VII, William Herbert; Lebrun, John Malden; Cambaceres, George H. Parkhurst; Marshal Berthier, L. J. Hall; Marshal Lefebvre, Albert Melrose; Marshal Massey, George H. Wiseman; Marshal Davoe, Andrew Bode; Cardinal Fesch, George Howland; Cardinal Caprara, David Davenport; the Grand Equery, Frank Verrut; Madame Rouchefoucauld, Susie Humphrey; Madame Soult, Louise Orendorf; Julie Clary, Alice Niles; Miss Bacciochi, Leslie Bingham; Queen Hortense, May Kelmuth; Letitia, Marie Bingham; Pauline Borghese, Helen Weatherby; Caroline Murat, Rose Tiffany; Mademoiselle Avrillon, Florence Conron; Josephine Bonaparte, Julia Arthur.

Clifton, Mobile, Ala.: Oberon was the last opera of Weber, and while it is reckoned a work of great beauty by musicians and critics it never achieved much popularity. The composer died in London shortly after it was produced. The libretto, written by Planché, is founded upon an old French romance entitled "Huon of Bordeaux." The opera opens in fairyland, where a group of fairies is watching the slumbers of Oberon. The Fairy King has quarreled with Titania and has sworn never to be reconciled until he has found two lovers constant to each other through trial and temptation. Puck has been sent in search of such a pair, and he enters with the news that Sir Huon, of Bordeaux, who had accidentally killed the son of Charlemagne, has been commanded, in expiation of his crime, to journey to Bagdad to claim the Caliph's daughter as his bride and slay the man who sits at his right hand. Oberon forthwith throws Huon into a deep sleep, and in a vision shows him Rezia, the daughter of the Caliph, of whom the knight instantly becomes enamored. He then conveys him to the banks of the Tigris, and giving him a magic horn starts him upon his hazardous enterprise. In the Caliph's palace Huon fights with Babekan, Rezia's suitor, rescues the maiden, and with the aid of the magic horn carries her off from the palace, while his squire, Sherasmin, performs the same kind office for Fatima, Rezia's attendant. On their way home they encounter a terrific storm, raised by the power of Oberon to try their constancy. They are shipwrecked, and Rezia is carried off by pirates to Tunis, while Huon is left for dead upon the beach. At Tunis more troubles await them. Huon, who has been transported across the sea by the fairies, finds his way into the house of the Emir, where Rezia is held in slavery. There he is unlucky enough to win the favor of Roshana, the Emir's wife, and before he can escape from her embraces he is discovered by the Emir and is condemned to be burned alive. Rezia proclaims herself his wife and is also condemned to the stake. At this crisis Oberon intervenes. The lovers have been tried sufficiently, and their constancy is rewarded. They are transported to the court of Charlemagne and there received with high favor.

THE USHER

It is learned that Norman Hapgood, who for several years has filled the post of dramatic critic of the *Commercial Advertiser*, has resigned. Mr. Hapgood intends to devote his time to literary labors. Finding that his duties as a critic interrupted his more important work, he decided not long ago to withdraw from journalism altogether. Mr. Hapgood, in pursuance of this resolve, has resigned also the dramatic editorship of *The Bookman*.

His withdrawal from the field in which he has won distinction and served the higher purposes of the stage is to be sincerely regretted. No dramatic reviewer has shown a greater sense of responsibilities or a more faithful adherence to ideals than has Mr. Hapgood, who during the few years of his association with the *Commercial Advertiser* and *The Bookman* has won the consideration and respect of intelligent playgoers, and actors and managers who admire earnestness, impartiality and lofty standards.

Mr. Hapgood, it is said, will be consulted by the editor of the *Commercial Advertiser* in the choice of his successor.

John A. Hamlin, proprietor of the Grand Opera House at Chicago, last week joined his wife and daughter at Lake Placid, where they were making a brief stay. It was Mr. Hamlin's first visit to the Adirondack region, and he was so delighted with the views, the bracing atmosphere, and the salubriousness that he picked out a lake front site, came to New York yesterday and purchased it from the owner. Mr. Hamlin will build a camp there before another Summer comes.

Mrs. J. H. Haverly, the widow of the originator of the Haverly Minstrels, has a suit against W. E. Nankeville to recover the Haverly name and trade-mark which is now being used in connection with Mr. Nankeville's minstrel organization. Mrs. Haverly writes that the suit will be tried before a jury in November. The application for a preliminary injunction made recently was not granted, as the judge declined to decide the case upon affidavits. Mrs. Haverly asserts that she received $500 from Mr. Nankeville, which she supposed was in payment for an arrearage of royalty, and that she found afterward that she had signed an agreement relinquishing the Haverly trade-mark.

Mr. Hackett's company in The Crisis, with Isabel Irving in the leading woman's part, had a remarkably successful experience in the night stands last week. It was a preliminary to the beginning of Mr. Hackett's regular starring season, and he desired to test the drawing powers of The Crisis with Miss Irving before taking his place as the star at the head of the organization.

The result was so prosperous that any doubts Mr. Hackett may have felt as to the ability of The Crisis to prove a popular and prosperous vehicle in which to feature Miss Irving vanished.

Mr. Hackett will appear in The Crisis until February, after which it is likely that he will withdraw from the cast himself and come to New York for the production of a new play. He is also making plans to produce The Bishop's Move, the play he recently acquired, that is one of the few successes in London at present.

Lyman B. Glover is another good man who has been tempted from the paths of journalism to the field of the drama. The announcement that Mr. Glover is to become identified with the business staff of Richard Mansfield came quite as a surprise to those who thought that he was anchored permanently at the dramatic desk of the Chicago *Record-Herald*. Mr. Glover is looked upon in Chicago as one of the pillars of the theatre, and he will be missed there. Just what the nature of his duties with Mr. Mansfield will be has not been disclosed, but it is understood that his engagement will not alter the status of A. M. Palmer, who has been Mr. Mansfield's manager for about five years.

Apropos of the destruction of the bust on the monument of Charles Fechter, which was described in a recent issue of THE MIRROR, *The Spirit of the Times* says: "The officials of the cemetery desire the bust to be replaced, but are unable to find any of Fechter's family. His family are unknown; but his friends were legion, and surely there must be enough of them left in England, France and America to subscribe the small sum—say $500—required to keep his memory from oblivion."

It is probably a relief to Messrs. Liebler and Company that Signor d'Annunzio has decided not to visit America for a lecturing and reading tour this season. If the author had carried out his original intention to come his managers would have arranged a route for him that would have lain far distant from that made for Madame Duse.

Sir Edward Russell's paper, "The Drama's Laws," which he read before the Institute of Journalists at Stratford recently, and which gave rise to the violent controversy between the author and Mr. Pinero with respect to The Gay Lord Quex, contains several interesting passages.

As to the morbid drama Sir Edward asserts two things might be said: first, that there was no fear of such plays as Ibsen's having too great a vogue; secondly, that it was undesirable that "the drama's laws," as expounded by journalists, should taboo all morbid studies. These ought not to monopolise the drama of any country, but they provoked salutary thought; they developed moral questions that needed to be solved, and which trained the ethical judgment; and they offered a constant warning against any want of control or ill-control of the mind which might lead to degeneracy or to futuity.

For Shakespeare the drama had no laws. Having with necessary worldly wisdom conformed sufficiently to secure material success, Shakespeare gave laws to the drama, did not accept laws from the audiences of his day. Depend upon it, there were two processes continually going on in his mind as he worked: emancipation and aspiration. As he wrote he royally burst unroyal bonds. As he wrote he soared—soared to delight his soul, to employ his wings, to reach the empyrean of creation.

Happily mankind, though conventional, loved bright excellence better than use and wont, however familiar. Therefore was Shakespeare acclaimed. Therefore was Shakespeare prosperous. Therefore the great law of the drama most fit to be promulgated at Stratford was that genius must have its way, and that the more strenously and loftily it winged its flight into the very brightest light of the sun, the more it illumined and drew the admiring gaze of human nature.

The Syndicate is not popular in Denver, if we may judge from some recent remarks in the *Post* of that city. "The Denver management," says the *Post*, "does not know from month to month what attractions, regularly booked, will cancel dates. Cancellations will be common if they suit the convenience of the Eastern people. They are utterly regardless of Western wishes or interests. There are a number of trusts in this blessed country, but there are none more insolent, dictatorial and hidebound than that great theatrical organization which has the principal amusement features of the country completely in its grasp."

MUSIC NOTES.

Kocian, the young Bohemian violinist, will make his American debut under the management of Rudolph Aronson at Carnegie Hall on Nov. 22. He will be assisted by an orchestra of one hundred musicians, directed by Walter Damrosch.

A musical festival was held at Champaign, Ill., on Sept. 7, in which bands from Indianapolis, Covington, Decatur, Danville, Bloomington, Matoon, Paxton, Monticello, Tuscola, and St. Joseph appeared with the local band. The attendance was more than seven thousand.

Mrs. Kate Slaughter McKinney has recently written several new Southern songs which promise to prove popular.

The Kilties' Band of Canada, is now resting at Belleville, Ont., for three weeks, and opens its sixth semi-annual tour at Rochester, N. Y., on Sept. 29. Cameron Brown, the manager, announces that the tour will be a transcontinental one and will include a week each in New York, Washington and Chicago. T. P. J. Power, director of the tour, is now in the Far West completing incidental arrangements.

Ossip Gabrilovitch, who will make a concert tour of the United States this season under the management of Daniel Frohman, sailed from Antwerp for New York on Sept. 20. His tour will begin on Oct. 2 at the Worcester (Mass.) Musical Festival.

Madame Eugenie Pappenheim returned to the city recently after a pleasant vacation, in order to superintend the removal of her music studio to the Evelyn in Seventy-eighth Street.

Creatore and his Italian band will close their successful engagement at the Victoria Theatre roof-garden this week.

Jose Vanden Berg has been engaged to lead the orchestra at the Victoria Theatre.

R. E. Johnston states that he has re-engaged the St. Nicholas Rink for next season, and that Dunn and his band will open there for eighteen weeks beginning May 25, 1903.

Charles Bradford, press representative of Dunn and his band, has gone to do advance work in other cities. Dunn' season on the road begins at Utica Oct. 1, and ends in New York around holiday time. Boston, Baltimore, Washington, Chicago, St. Louis and all the large cities will be visited.

A testimonial concert to Julia Allen will be held at the Circle Auditorium next Sunday afternoon. Miss Allen is soon to go to Italy for study.

Pietro Mascagni has cabled Liebler and Company that he will attend the production of The Eternal City in Washington on Oct. 6.

Hugo Heermann, one of the most distinguished of German violinists, will make a concert tour in America next Spring, under the management of Henry Wolfsohn.

The David Mannes String Quartette, consisting of David Mannes, Ludwig Marum, John Altschuler, and Leo Schulz, will give two chamber music concerts at Mendelssohn Hall during the Winter.

Arnold Dolmetsch, an exponent of archaic music on antique instruments, will appear in New York for the first time at Daly's Theatre, in January. His concerts in London awakened wide interest among musicians.

Franklyn Wallace, a soloist of the Kaltenborn concerts, is ill with an attack of laryngitis.

The Royal Italian Band of Rome arrived in this country on Sept. 13 and will start on a concert tour in October. The band numbers fifty players, under the leadership of Sig. Oreste Vancalle. During the past two seasons the band has been giving concerts in Italian theatres. Six operatic soloists will accompany the band. Ralph L. Knapp has charge of the tour.

MORE NEW THEATRES PROMISED.

A definite announcement of one new theatre to be erected in Harlem and several rumors that others will be built in various sections of the city in the near future were topics of much interest last week. How many of the projected playhouses will materialize is a matter of speculation merely, as similar rumors have been in the past, but in any event they show the trend of events and the likelihood that New York will be called upon to support still other places of amusement than its already gleatinous supply.

The Harlem Auditorium Amusement Company announced on Thursday that it will erect a new music hall on the southeast corner of 126th Street and Seventh Avenue, to be known as the Harlem Auditorium. Nelson C. Roberts, the general manager of the Auditorium Company, states that the entertainments to be offered will consist of vaudeville, burlesque and ballets. The plans have been drawn by J. B. McElfatrick and Son, and the building, that is to include a rathskeller, a roof-garden and an apartment house, will cost in the neighborhood of $600,000, together with the site. The contracts with the architects and builders call for the building's completion by next March. The roof-garden is to be much the same as the music hall proper, and it is claimed the latter, that will seat 2,000, will be so constructed that the entire audience can gain egress in three minutes. Mr. Roberts was at one time manager of the now defunct Koster and Bial Music Hall in Thirty-fourth Street.

The Harlem Auditorium Company, in addition to this enterprise, claims to have started work on the foundation of a new theatre in the vicinity of Herald Square and to have in prospect one in Brooklyn. The locations of these buildings are not, however, given.

Weber and Fields, B. F. Keith, the Shubert Brothers, Florenz Ziegfeld, Jr., and Frank L. Perley, representing the Eastern Development Company, were other people credited by more or less authoritative rumors with contemplating the erection of new places of amusement in this city.

THE BELASCO THEATRE.

The alterations and improvements that have been under way throughout the Summer at the Theatre Republic, under the personal supervision of its new manager, David Belasco, were completed last week and the playhouse is now ready for its opening next Monday evening, with Mrs. Leslie Carter in a revival of Du Barry, upon which occasion its new name, the Belasco Theatre, will go into effect.

The atmosphere of the theatre has been practically changed through its redecoration, and the remodeling of the stage has been equally extensive. Except on the stage the illumination of the theatre is subdued throughout, the electric lights being so arranged that they show no glare. The lobby has been refurnished and rearranged, and the color scheme of the interior is rich, yet so artistically blended as not to be striking, while it is nevertheless impressive. The side and rear walls are covered with tapestries representing a forest in Autumn, and the draperies are of rose color, tastefully embroidered.

Designs of the Napoleonic era torches, wreaths of victory, and other emblems are in evidence throughout the auditorium. There are three ladies' reception rooms and a smoking room for gentlemen. The ceiling and dome are decorated elaborately in gold, gray, of a soft hue, and rose color. One of the two curtains is made of green baize and the other of rose colored velvet.

Bigelow, Wallis and Cotton were the architects and Rudolph Allen the decorator. The reconstruction of the stage, including a number of new mechanical devices, by which scenery and properties can be handled in a unique manner, is the work of Mr. Belasco himself.

MARY OF MAGDALA.

Mrs. Fiske is rehearsing the dramatic company that will support her in Mary of Magdala at the Manhattan Theatre, where also the figurants and supernumeraries, numbering one hundred, and the dancers to represent Egyptian slave girls that figure in one episode of the play, are being rehearsed separately. Other preparations for this production, which in one or another field of artistic labor has been in progress for nearly two years, are well forwarded.

MRS. LE MOYNE'S COMPANY COMPLETED.

The company to support Mrs. Le Moyne in Among Those Present has been completed by George H. Brennan and is as follows: Harold Russell, Carlotta Nillson, William Hazeltine, Olga Flinck, George Douglas Parker, George Ganton, Algernon Tassin, William Clagett, Martin Leonard, Cornelia Hunter, Marion Ashworth, Mary Blyth, Anna Zorn, and Edwin James.

CUES.

George H. Primrose spent Sunday at Mt. Vernon looking over the considerable property that he owns in that vicinity.

Robert W. Edwards, late musical director at the Sea Beach Palace, Coney Island, N. Y., will officiate in the same capacity with Edgar Selden's Peck and His Mother-in-Law.

Charles Hawtrey sailed from England on Saturday on the *Etruria* and his supporting company on the *St. Louis*. Weedon Grossmith is also a passenger on the latter ship, and his company, to appear in The Night of the Party, will come on the *Menoba*.

The management of the Knickerbocker Theatre has been ordered to pay a fine for permitting standees.

J. Sherrie Matthews has sold his interest in The Price of Honor to Walter Jordan. Mr. Matthews took this action owing to ill-health, that demands his retirement from business duties.

Al. Sutherland, an American manager who has made England the field of his operations, will return to that country on the *Kronprinz Wilhelm* to-morrow, after a two weeks' visit in this city.

Mittenthal Brothers have entered into partnership with Harry Von Tilzer to produce a new musical comedy entitled Tiddlywinks, the book of which is by Arthur J. Lamb.

Alphonse and Gaston will open at Atlantic City Sept. 27.

The Board of Trustees of the American Academy of Dramatic Arts at their last meeting passed the following resolution: "Resolved, That on and after Oct. 1, 1902, no payment of tuition shall be exacted from men for the junior and senior terms who satisfactorily have passed the preliminary examination and met the requirements of the Board of Examiners."

Hanson N. Walters, manager of the People's Opera House, Davis, W. Va., writes to THE MIRROR complaining against one G. S. Marshall, who, Mr. Walters claims, on April 22 booked "the Blue Jeans company" to play at his theatre on Sept. 2, the opening night of the house, but failed to appear. Joseph Arthur says that Marshall has no right to play Blue Jeans.

Irish residents objected strenuously to The Shaughran, as presented by Dennis O'Sullivan at the Grand Opera House, San Francisco, on Saturday evening. Their objections to Mr. Boucicault's play were voiced in a way that led to a considerable disturbance and several arrests.

Alfred Trodson, an electrician of E. H. Sothern's company, fell from a ladder on the stage of the Garden Theatre on Saturday morning, severely fracturing his right ankle and also sustaining internal injuries. He was removed to Bellevue Hospital in an ambulance.

Harry Rich has been engaged by Jules Murry to play the role of Colonel Armitage in The Tyranny of Tears.

PERSONAL

BARRY.—Elizabeth Barry, of whom a portrait appears above, is a member of Amelia Bingham's The Climbers company. Miss Barry claims the honor of being a veritable daughter of the Revolution, her ancestors having figured notably in the early history of the United States. In addition to having won success as an actress and being the possessor of much laudable ambition, she is a painter of ability upon both canvas and china.

BYRON.—Arthur Byron has been engaged as leading man with Mary Mannering.

VAN STUDDIFORD.—Grace Van Studdiford, at the close of her present season as prima donna with The Bostonians, will fulfill a European engagement that will commence in Berlin next June.

ILLINGTON.—Margaret Illington will play the principal female role with E. H. Sothern in If I Were King this season. When Mr. Sothern revives Hamlet at the Garden Theatre on Dec. 29 Cecelia Loftus will be the Ophelia and Jennie Eustace the Queen.

ROGERS-McINTOSH.—Robert Rogers and Louise McIntosh have been jointly engaged for Maybelle Gilman's company, to produce The Mocking Bird.

HERMAN.—Charles D. Herman, who for several seasons has been a leading member of Frederick Warde's supporting company, made his first appearance as a star at Los Angeles, Cal., on Sept. 8 in The Lion's Mouth, and received very favorable criticisms for his portrayal of Fra Angelo, as did Lawrence Hanley as Paul di Novara. Mr. Herman is presenting many of the classic plays that have formerly comprised Mr. Warde's repertoire.

MANN.—Louis Mann appeared for the first time in Charles F. Nirdlinger's new comedy, Hoch, the Consul, at Parson's Theatre, Hartford, Conn., last evening.

FORRESTER.—Mrs. Sarah Forrester, the widow of Nick Forrester, the actor, will be admitted this week as a guest at the Actors' Fund Home, on Staten Island.

MILLER.—Henry Miller will sail to-day (Tuesday) on the *Kronprinz Wilhelm*, for Europe. He will make a short visit in England, combining business and pleasure, and will return to New York within a month.

IVES.—Alice M. Ives, the playwright, sailed for England last Saturday on the *Minnehaha*. She will return to America in November.

BOUCICAULT.—Dion Boucicault, who came from England to stage the American production of Iris, will return to London at once.

DODGE.—Beulah Charles Dodge, it is said, will retire from the stage to sing in the choir of the Tabernacle Baptist Church at Utica, N. Y.

DE WOLFE.—Elsie De Wolfe and E. S. Willard arrived from England upon the *St. Paul* last Saturday. Miss De Wolfe will begin her season in The Way of the World at the Alvin Theatre, Pittsburg, next Monday, and later intends to produce Hubert Davies' Cynthia.

PATRICE.—Patrice has signed a five-year contract with Mittenthal Brothers, by which she will be starred in a new play. These managers also intend starring Mortimer Snow in melodramatic productions for a like period, it is reported.

FREEAR.—Louie Freear, the English actress, who appeared here in The Man in the Moon, has been compelled through illness to retire from the London cast of A Chinese Honeymoon, in which she has enacted for over a year continuously the role of Fi Fi. Miss Freear is suffering principally from nervous exhaustion.

MATHEWS.—Sherrie Mathews, according to report, is writing a book that has to do, it is said, with his experiences in amusements.

HAWTREY.—A report has been circulated here that Charles Hawtrey, the English actor, was recently married at Guernsey. It now appears that the bridegroom was not Charles Hawtrey, but his younger brother, Edmond.

CURRENT AMUSEMENTS.

Week Ending September 27.

Manhattan Borough.

METROPOLIS (Third Ave. and 142d St.). Human Hearts.

OLYMPIC (2329 Third Ave., nr. 130th St.). The City Sports.

HARLEM OPERA HOUSE (209-211 West 125th St.). David Warfield as The Auctioneer.

HURTIG AND SEAMON'S (209-211 West 125th St.). Vaudeville.

WEST END (Seventh Ave. and 125th St.). Now building.

PROCTOR'S (125th St., nr. Lexington Ave.). Vaudeville every afternoon and evening.

KEOGH'S STAR (Lexington Ave. and 107th St.). S. Miller Kent in The Cowboy and the Lady.

ST. NICHOLAS GARDEN (Columbus Ave. and 66th St.). "Sun., May 25—Open and Raid is nightly Entertainment—Week—110 to 125 times.

CIRCLE AUDITORIUM (Broadway and 60th St.). "Sun., June 29—Rotterdam Orchestra Concerts—Week—50 to 60 times.

MAJESTIC (Eighth Ave. and 59th St.). Now building.

PROCTOR'S PALACE (Third Ave. and 58th St.). Vaudeville every afternoon and evening.

CARNEGIE HALL (Seventh Ave. and 57th St.).

COLONIAL (1366 Broadway and 186-170 West 47th St.). Now building.

LONG ACRE SQUARE (Broadway and 45th St.). Now building.

NEW LYCEUM (149 West 45th St. and 140-157 West 47th St.). Now building.

HUDSON (139-141 West 44th St. and 139 West 44th St.). Now building.

NEW YORK (Broadway and 42d St.). "Sat., Sept. 6—A Day Much Sold—24 Week—10 to 25 times.

CRITERION (Broadway and 44th St.). "Tues., Sept. 23—Captain Marvel in Its—1st Week—1 to 6 times.

MRS. OSBORNE'S PLAYHOUSE (23 West 44th St.). Now being completed.

VICTORIA (Seventh Ave. and 42d St.). "Mon., Sept. 22—Lydia Gilmore in Daily Varieties—Like pins 1st week—1 to 7 times.

REPUBLIC (closed Sat. Eve., April 19.

AMERICAN (Eighth Ave., 41st to 42st St.). Third Season of Henry Greenwall Stock—Held by the Enemy.

NEW AMSTERDAM (214 West 42d St.) and 207-209 West 41st St.). Now building.

MURRAY HILL (Lexington Ave. and 41st St.). 5th Season of Henry V. Donnelly Stock—Elita Proctor Otis in Leah the Forsaken.

BROADWAY (Broadway, Fourth Ave. and 41st St.). "Mon., Aug. 25—Sally in Our Alley—8th Week—28 to 35 times.

METROPOLITAN OPERA HOUSE (closed Sun. Eve., May 25.

EMPIRE (Broadway and 40th St.). "Mon., Sept. 8—Julia Marlowe in The Cavalier and The Hunchback—Week—8 to 13 times.

METROPOLITAN OPERA HOUSE, closed Sun. Eve., May 25.

CASINO (Broadway and 39th St.). "Mon., June 2—A Chinese Honeymoon—57 week—118 to 123 times.

KNICKERBOCKER (Broadway and 38th St.). "Mon., Sept. 1—Jim and Max Rogers in The Rogers Brothers in Harvard—4th Week—22 to 28 times.

HERALD SQUARE (Broadway and 35th St.). "Mon., Sept. 8—Joseph Jefferson in Rip Van Winkle—9th Week—30 to 39 times.

GARRICK (35th St., east of Sixth Ave.). "Mon., Sept. 15—There's Many a Slip—3d Week—9 to 15 times.

DALY'S (Broadway and 30th St.). "Sat., Aug. 23—Robert Edeson in Soldiers of Fortune—40 plus 4th Week—32 to 37 times.

MANHATTAN (1306-1307 Broadway). "Mon., Sept. 8—Elizabeth Tyree in Captain Molly—3d Week—10 to 15 times.

THIRD AVENUE (Third Ave. and 31st St.). A Mother's Heart.

BIJOU (1206 Broadway). "Mon., Sept. 8—Hearts Adrift—3d Week—17 to 24 times.

WALLACK'S (Broadway and 30th St.). "Tues., Sept. 2—Sir Jack—4th Week—24 to 31 times.

DALY'S (Broadway and 30th St.). "Mon., Sept. 22—A Country Girl—1st Week—7 to 8 times.

WEBER AND FIELD'S (Broadway and 29th St.). "Thurs., Sept. 11—Twisty Whisky—2d Week—13 to 20 times.

COMEDY, closed Sat. Eve., Dec. 28, 1901.

PROCTOR'S FIFTH AVENUE (Broadway and 28th St.). Continuous Vaudeville.

GARDEN (Madison Ave. and 27th St.). "Tues., Sept. 16—Mrs. Patrick Campbell in Aunt Jeannie—2d Week—7 to 12 times.

MADISON SQUARE GARDEN (Madison and Fourth Aves., 26th and 28th Sts.). Japanese Wedding Commercial and The Feast of Lanterns—Thur. Eve., Sept. 25.

MADISON SQUARE (26th St., adjoining Fifth Ave. Hotel). "Mon., Sept. 15—The New Clown—21 Days in Week—9 to 14 times.

KOSTER & BIAL'S (23d St., nr. Sixth Ave.). Figures in Wax—Concerts and Vaudeville.

PROCTOR'S (23d St., bet. Sixth and Seventh Aves.). Closed.

GRAND OPERA HOUSE (Eighth Ave. and 23d St.). George W. Monroe in The Deluge of Mrs. Dooley.

IRVING PLACE, closed Sat. Eve., May 5.

FOURTEENTH STREET (14th St., west of Sixth Ave.). "Mon., Aug. 18—Brandon Tynan in Robert Emmet—6th Week—41 to 46 times.

KEITH'S (East 14th St., nr. Broadway), 445th Week of Continuous Vaudeville—12.30 to 11.00 p.m.

ACADEMY (Irving Pl. and 14th St.). "Mon., Sept. 8—The Rounders in Robin Hood—3d Week—17 to 24 times.

TONY PASTOR'S (141-147 East 14th St.). Continuous Vaudeville—12.30 to 11.00 p.m.

IRVING (128-130 East 14th St.). The City Sports.

NEW GERMANIA (126-134 East 14th St. and 211-227 East 15th St.). Now building.

GERMANIA, closed Sat. Eve., April 12.

LONDON (183-187 Bowery). Sam Devere's Own Company.

PEOPLE'S (189-201 Bowery). The Hebrew Drama.

MINER'S (191-197 Bowery). Rice and Barton's Gaiety Company.

GRAND (Grand and Chrystie Sts.). Now building.

THALIA (46-48 Bowery). The Hebrew Drama.

WINDSOR (45-47 Bowery). The Hebrew Drama.

AT THE THEATRES

Garden—Aunt Jeannie.

Play in three acts by E. F. Benson. Produced Sept. 16.

Lord Lindfield	John Blair
Jack Fothergill	Vaughan Glaser
Victor Braithwaite	Charles Bryant
Willis Corton	R. C. Hern
Lady Nottingham	Mrs. Isabel Waldron
Mrs. Rivers	Nora Greenlaw
Mrs. Halton	Mrs. Patrick Campbell
Daisy Hanbury	Amy Lamberg

Mrs. Patrick Campbell commenced her second American tour at the Garden Theatre last Tuesday evening, producing for the first time on any stage Aunt Jeannie, a play in three acts by E. F. Benson, author of the widely circulated novel of English social life, "Dodo." In many respects the occasion was of more importance to Mrs. Campbell than her debut here last season, for at that time advance heralding and the prestige of London favor rendered a vogue here, with its consequent pecuniary rewards, practically assured beforehand. While the fotbles of the theatregoing public are often resultant in a continuance of crowded houses for a long period, it is seldom that these conditions alone can obtain success throughout two consecutive seasons. Thus it was that on Tuesday evening Mrs. Campbell faced an audience far more critical and discerning than any previous one she has appeared before in this city, and that she was submitted to a test at once severe and of the utmost consequence to her professionally and in a business sense.

The extreme verbosity, amateurish construction and almost utter lack of action revealed in Mr. Benson's play made Mrs. Campbell's task even more trying than it would otherwise have been. That she personally held the attention of the audience was in itself a considerable achievement, and proved in her the possession of more than ordinary magnetism and technical skill.

Aunt Jeannie did not, as was expected, show Mrs. Campbell in a role differing widely, in the principles required for its expression, from the majority of others she has enacted in this country, although, unlike them, the motives that form its chief characteristics are supposed to be highly moral. Mrs. Halton (Aunt Jeannie) is a very attractive young widow, whose love for her sister's child, Daisy Hanbury, is paramount. Upon returning to England, after several months' absence on the Continent, she finds her niece about to become engaged to Lord Lindfield, who she knows to have been responsible for the dishonor of Daisy's sister. Mrs. Halton is herself virtually engaged to Victor Braithwaite, an English gentleman who loves her devotedly. Despite the pain Mrs. Halton realizes it will cause Braithwaite, she decides to win the affection of Lindfield, in order to prevent his proposal to Daisy. Lindfield, who is essentially susceptible, immediately succumbs to Mrs. Halton's mature charms and, in about the only true dramatic episode in the play, declares his love for her. Daisy, seeing her aunt deliberately stealing her lover away, and not understanding the motive, naturally becomes estranged from her, while Braithwaite, being equally in the dark, is grieved and surprised until Mrs. Halton asks him to trust her, and this he does implicitly. Having succeeded in preventing Lindfield's proposal to Daisy, Mrs. Halton tells her the story of her sister's degradation and announces her own betrothal to Braithwaite. Lord Lindfield comes to Mrs. Halton for an explanation as to why he has been led to believe she reciprocates his love, and upon receiving it acknowledges both his guilt and shame.

Had an experienced dramatist like Pinero treated this subject he would doubtless have contrived a problem play of absorbing interest. Mr. Benson, however, ruined all chances of his drama's success at the outset by writing a first act that not only failed in the most obscure manner to advance the plot and was further entirely devoid of action, but that was simply a ceaseless grind of dialogue equally pointless and uninteresting. The first act was delivered in a manner doubtless intended to be the acme of naturalism, but that in reality was mainly unintelligible to the most attentive auditor. The actors spoke in a tone that could hardly be understood in the first rows of the orchestra, and in addition turned their backs to the audience with a frequency that destroyed art and showed bad judgment. The story of Aunt Jeannie really does not commence until the latter portion of the second act, when Mrs. Halton endeavors to gain Lord Lindfield's love and rouses him to an intensity of ardor that is rarely illustrated on the stage, and the infrequency of which is desirable. The final act is by far the best of the three, as in it the dramatist's efforts at wit are less lugubrious than in the preceding ones. Could the incidents of the play be condensed into a single act of reasonable length they might give fair opportunities to the leading members of the cast, but in its present state it is difficult to conceive how Aunt Jeannie came to be accepted for presentation.

With a vehicle like this to contend with, Mrs. Campbell was unfortunate. As Mrs. Halton she showed, nevertheless, that while she is in no sense a great actress or a particularly sympathetic one, she had a keen, mental perception of the character and the ability to make it in some respects fascinating. The weak point in her portrayal was that while the author intended her love for Lord Lindfield to be secondary to that for Braithwaite, the situation seemed reversed. Mrs. Campbell always appears thoroughly at home upon the stage, and this fact, together with her knowledge of dramatic effects, more than any feeling she displayed, enhanced the value of the part.

John Blair's distinct personalities were admirably suited to the part of Lord Lindfield, and, except that he possibly overstepped the boundaries of good taste in the love scenes with Mrs. Halton, he gave an excellent performance, notable for its fire and spirit. R. C. Hern was rather amusing as a conventional fop, Willis Carton, and Mrs. Isabel Waldron as Lady Nottingham acted with refinement and discretion. Charles Bryant was acceptable as Victor Braithwaite, and the rest of the cast was fairly efficient, barring the tendency of all to be at times inaudible. Everything that could be done for the play in the way of scenery, settings and handsome gowns was in evidence, but it is to be hoped that Mrs. Campbell will soon produce something more worthy of her ability.

Edith Wharton's adaptation of Sudermann's Es Lebe das Leben, entitled, Beata, will be Mrs. Campbell's next production.

Garrick—There's Many a Slip.

The first performance in New York of Robert Marshall's comedy, There's Many a Slip, which took place at the Garrick Theatre last Monday evening, was attended by a certain circumstance—not artistic—that engaged the interest of fashionable folk. The management launched a new actor-earl—the Earl of Roslyn—upon the troubled dramatic sea of America, and society turned out in considerable force to witness the spectacle.

There's Many a Slip is a new adaptation of Scribe and Legouve's comedy, La Bataille de Dames, of which Charles Reade and Tom Robertson both made English versions during the last century, calling their plays The Ladies' Battle. Captain Marshall, the third adapter, has displayed his originality by giving his version a new name, of the style that prevails in the theatre of the present day. His adaptation is, in the main, as attractive as his title. He has preserved the best elements of the old comedy, and has made it well suited to the needs of the modern stage. This task required, of course, no particular powers of invention, but it did require a thorough knowledge of stage technique and considerable literary accomplishment. These Captain Marshall supplied, and as a result the adaptation is a nicely balanced, artistic, highly polished piece of work. There is ample excuse for its being in that it is superior—by reason of the excellence of the original—to the majority of comedies that are now being played.

The plot of the play is familiar to most theatregoers. Henri de Fravigneul, a young Bonapartist, upon whose head the Royalists have set a price, finds refuge on the chateau of an old friend and admirer, the Countess D'Autreval, who disguises him in the livery of a footman. The niece of the Countess, Leonie de la Villegoutier, a very unsophisticated girl, follows her aunt's example by falling in love with Henri. The Baron de Montrichard, Prefect of Police, comes to the chateau with a company of soldiers to search for Henri, and, taking a liking to the supposed footman, engages him to aid in searching for his real self. The two ladies, putting aside their rivalry, set themselves to the task of outwitting and befooling the Prefect. The Countess by her ingenuity leads the poor officer a merry chase, while Leonie, of far less brilliant mind, constantly imperils the safety of the fugitive. These purposes and cross-purposes lead to many amusing situations, and there is a sufficient undercurrent of sentiment to hold the more serious interest.

The performance brought forward—besides the Earl of Roslyn—several players who long ago won favor on the local stage. The one setting, showing the hall of the Chateau D'Autreval, was handsome, and the stage-management throughout was very good.

Jessie Millward, as the Countess D'Autreval, revealed again her many excellent qualities as an interpreter of high comedy. She acted with vitality and enthusiasm which sometimes made her appear a bit theatric but which made her performance always entertaining. She was always graceful, her speech was distinct, her manner was distinguished and, moreover, she wore some remarkably handsome gowns.

The Earl of Roslyn, who appeared under the stage name of John Erskine, played the role of the hero, Henri de Fravigneul. Scarcely could there be found a more appropriate role for the introduction of a nobleman. The real earl, hidden under a fictitious name, played the part of a real French nobleman disguised as a servant. The player, therefore, in himself presented a bewildering series of complications. Beneath these several disguises the spectators saw a tall, manly-looking Englishman, with a pleasant though not an especially handsome face. He spoke in a clear, well modulated voice, and seemed by his manner to be thoroughly in earnest with his work. His impersonation was creditable, but scarcely more than that. He was rather awkward in movement, and neither in facial expression nor in gesture did he quite rise to the opportunities offered by the lines.

Sydney Herbert gave an admirable characterization of the Baron de Montrichard. His makeup resembled Sir Henry Irving's in the character of Robespierre. His performance was in every particular precisely what one might expect from a well-schooled, experienced actor. Leo Ditrichstein played Gustave de Grignon, a complex and highly humorous character, with capital spirit, though he did not always maintain the atmosphere of the play. His Frenchman was sometimes nearly American, and now and again he leaped from 1817 to 1902.

Beatrice Irwin, an English actress of repute in London, made her first appearance in America as Leonie. The character is rather a colorless one, demanding little beyond a semblance of girlish weakness and sentimentality. Miss Irwin was successful in presenting these qualities. In appearance, voice and manner she is an agreeable actress. The other roles were in good hands.

Daly's—A Country Girl.

Musical comedy in two acts by James T. Tanner, Percy Greenbank, Lionel Monckton, and Paul Rubens. Produced Sept. 22.

Geoffrey Challoner	Melville Stewart
The Rajah of Rheng	Hally Hastyn
Sir Joseph Verity	Harold Vizard
Douglas Verity	Paul Nicholson
Orazier Mounsey	Clarence Harvey
Lord Ascheter	W. H. Fitch
Lord Grasmere	Lawrence Rea
Major Vibart	W. H. Smith
Sir Charles Cortelyou	Jefferson Rose
Toastrack	Kent Hall
Babe Fairway	H. C. Shaw
Barry	William Norris
Marjorie Joy	Grace Palotta
Princess Hohenloch	Genevieve Finlay
Nan	Helen Marvin
Mrs. Quinton Ralton	Adine Bouvier
Nurse	Marion Singer
Lady Ascheter	Isabel Dalmont
Miss Perrycourt	Helen Sherwood
Lady Arnott	Walker Tatum
Miss Courtlands	Grace Goodwin
Miss Royal	Julia Millard
Miss Carruthers	Mary Welch
Miss Ormonde	Alice Campbell
Miss Selwyn	Susie Kelcher
Madame Sophie	Minnie Ashley

Daly's Theatre opened its doors for the season last evening with the first performance in New York of an English musical comedy, entitled A Country Girl, which has been running at Daly's Theatre, London, under George Edwardes' management, since last January. The audience was large, and it would seem from the reception accorded the piece that it may repeat here its London success.

The story of the play is unusually consistent—as musical comedies go. Geoffrey Challoner, the hero, has been at sea for several years, during which period his father has died in pecuniary straits. Challoner Hall has fallen into the hands of Sir Joseph Verity, a ridiculous old plutocrat, whose fool of a son aspires to a seat in Parliament. Geoffrey, when he went to sea, left a sweetheart—a country lass named Marjorie Joy. After his departure Marjorie went to London, got a situation, and by good luck went on the stage and became a famous actress and singer. She returns to her home in Devonshire at about the same time that Geoffrey returns from his travels, and in order that she may seem unchanged in her lover's eyes she dons her old peasant costume. Geoffrey, finding himself penniless, refuses to ask her to marry him, though he still loves her. She misunderstands his silence and believes him to be in love with an Indian princess who was a passenger on his vessel. By a happy change of fortune Geoffrey comes into his own again and goes to London as a member of Parliament. The second act takes place in a London ballroom, where a reception is being given to the returned Geoffrey. There the hero meets the heroine, and, not guessing her identity, falls in love with her because he thinks she resembles Marjorie. The truth comes out at length, bringing about a happy ending.

A review of the performance will appear in the next issue of THE MIRROR.

Grand Opera House—For Her Children's Sake.

An eager and expectant throng crowded the Grand Opera House on Monday evening, Sept. 15, to witness the initial New York performance of Theodore Kremer's new melodrama, For Her Children's Sake, that had its premiere at Camden, N. J., on Sept. 8. It is a companion play to The Fatal Wedding by the same author, and from the reception it received last week it bids fair to become as popular as its predecessor.

Mr. Kremer has selected a country town for the scenes of the play and a clergyman's daughter as the centre of the story. The prologue shows the parlor of the Rev. Robert Kingsley's house, where a party is making merry around a lighted Christmas tree, in honor of the day and the engagement of the rector's daughter, Edna, to Dr. Horace Parker, a young physician of the town. Among the guests are Florence Ogden, a girl who loves Dr. Parker, and Gilbert Harcourt, who adores Edna. Florence schemes to win Parker's affections, and to that end goes so far as to sacrifice her honor by asserting that the doctor has wronged her and cast her aside. Edna's father believes Florence and drives the young lover from his home. Edna believing her fiance innocent follows him.

Ten years are supposed to elapse between the prologue and the first act. A room in a hotel in the same town is shown. Edna Kingsley has in the meantime married a circus performer who has been killed in the arena, leaving her with two children to support. In sheer desperation she has married Roland Ashton, the proprietor of a traveling circus, who proves to be a blackguard. Mina Schimmelbusch, the old housekeeper of the Rev. Mr. Kingsley, has followed Edna, sharing her misfortunes. The scene opens with Edna's children romping with the old servant. Their mother is very ill and Mina sends for a physician. Dr. Parker answers the call, and the old lovers meet. Florence Ogden hearing that Edna is with the circus, calls at the hotel, sees Roland Ashton and tells him of Dr. Parker's regard for Edna. The doctor makes a second call and meets Ashton, who orders him out. A fight ensues in which Ashton is severely horsewhipped.

The scene of the second act is in the green-room of the circus. Ashton has threatened to force Edna's children to perform. The Rev. Mr. Kingsley comes to the circus in search of his daughter and meets Ashton, who threatens his wife into refusing to recognize her father. The distracted woman enters the arena. After making a few rounds of the ring her horse stumbles, falls upon her and is killed. Edna is carried back to the green-room, when her husband, enraged by the loss of his horse, raises his whip over her. Bobby, one of her children, intervenes and shoots his stepfather, who expires immediately.

The last act is the same scene as the prologue. After much pleading by Parker and others, Rev. Mr. Kingsley allows his daughter to be brought home. Florence Ogden again appears, disguised as a nurse from the hospital. She mixes some poison with a dose of medicine intended for Edna, at which juncture the real nurse enters and discloses Florence's identity. The curtain descends as Dr. Parker, with Edna in his arms, tells the party that she will recover.

From a melodramatic viewpoint the play is strong and is well carried out. Some of the situations and incidents, as in most melodramas, are rather impossible, but they give zest to the story. The company was very good and was loudly applauded. Some of the business introduced by the children was, to say the least, indelicate and should be omitted hereafter.

As Edna Kingsley, Selma Herman was girlish, womanly and strong by turns, as the play progressed. She acted with confidence throughout. Brinsley Shaw appeared to advantage as Dr. Parker. In the earlier scenes he was forceful, and later showed his suppressed love for Edna and his burning hatred for her husband with discretion and skill. Edwin Walters played the bullying Roland Ashton very creditably. The two La Mont children proved themselves very talented and natural youngsters in the roles of Bobby and Edna. Florence Ogden, as played by Adra Ainslie, became an excellent adventuress. Miss Ainslie did not over-act and made the most of an ungrateful part. The Mina of Kate Medinger, the Jonathan of Martin Stevens, the Gilbert Harcourt of Frank Mostyn Kelly, and the Marie of Maud Sinclair were uniformly capable portrayals. The others in the cast also did good work and the scenery and costumes contributed their share toward the success of the production.

New Star—The Bandit King.

At the New Star Theatre last Monday night the once famous melodrama, The Bandit King, was presented by James H. Wallick's company, headed by John J. Farrell. A new generation of playgoers has grown up since Mr. Wallick himself toured the country in the principal role of this play, and the enthusiasm of the large audience of the New Star proved that despite the many fads and fancies that come and go in the theatre the taste of the ordinary public running about the same. The patrons of the New Star found the play precisely suited to their dramatic ideals.

The Bandit King has made its reappearance in a new garb. It is now bedecked with all of the outward splendor in point of settings and effects that the stage of the present supplies. The company throughout is excellent and the stage management good. The audience rose to great enthusiasm at every climax in the play, and was especially vigorous in its applause after the bowie knife duel on horseback in the last act. The trained horses came in for nearly as high favor as did the players.

Mr. Farrell, in the leading role, proved himself a worthy successor of Mr. Wallick—which is to say that he played the part with splendid dash, spirit and feeling. He was, in a word, an ideal melodramatic hero. Among the other men in the cast whose work was deserving of special mention were Jack Webster as Daniel Shapleigh, Francis Conlon as Jim Winterton, Homer Mullaney as Kansas John, Tony West as Adolphus, and Herbert Warren as Steve Shepard.

Helen Hartley acted the role of Edith Everton with genuine feeling and emotional force. Marie Petten, as Kolemah, was finely dramatic and won much applause. Jeannette Conner played Clara Howard very acceptably, and Louise Everts and Carrie Jones were satisfactory as Sarah Jane and Mrs. McFadden, respectively.

Last evening S. Miller Kent, supported by an excellent company, presented The Cowboy and the Lady before a very large audience. A review of the performance will appear in the next issue of THE MIRROR.

Third Avenue—A Mother's Heart.

A melodrama in four acts and seven scenes. Produced Sept. 22.

Helen Ament	Marie Warren
Rose Foster	Lillian Rhodes
Jennie Harris	Lillie Allyn
Lucille Valletta	Ada Wagner
Mrs. Billings	Betsy Barlow
Gladys	Little Beatrice Abbey
Robert Renwick	George Cole
Richard	Charles G. Gardner
Walter	Jaytus Guston
Horace Reynolds	Henry Charlton
Danny Clancy	James Goodwin
Father Mathews	Walter Galey
Markland Ament	Frank Armstrong

Another new play was produced at the Third Avenue Theatre yesterday afternoon before a good-sized but hardly enthusiastic audience. There was a sufficient number of characters as well as an abundance of plot, if slightly untangled, to make more than one play. As the melodrama stands, however, its story is rather mystifying. Helen Ament is the abused wife of one Markland Ament, who is described as a "reckless, violent fellow." In the first act the husband endeavors to steal the mother's child from her, but is frustrated by his wife pointing a revolver at him. An old lover is assaulted by Ament and an accomplice in this scene and is supposed to be killed. Twenty years elapse between the first and second acts, and Helen Ament has in the meantime married her old lover, Robert Renwick, who it seems was not killed but in the interim has died a natural death, leaving his widow with two sons, Richard and Walter. The little girl of the first act has now grown to womanhood, bearing the name of Rose Foster, but she does not know who she really is, and becomes one of the "heavies." One of the boys breaks off his engagement with Lucille Valletta, an old sweetheart, in order to marry Rose. His mother forbids the marriage. At this stage Markland Ament appears as a sailor. He meets Jennie Harris, Helen Ament's maid, and at once proposes marriage to her. She gives a partial consent, promising to tell him later. Helen Ament sees her husband and buys him off, giving him one thousand dollars to leave with a promise that he will never return again. The plot becomes more entangled as the play proceeds. A son in love with his step-sister; a mother who is a widow with a former living husband; a maid in love with her mistress' husband, and two brothers at swords' points are some of the situations. In the final acts the true lovers come together and the usual happy ending occurs.

The play is too talky for a melodrama and failed to call forth the usual enthusiasm from the habitues of the theatre.

Marie Warren evidently did her best as Helen Ament and won sympathy from the audience. Frank Armstrong was capable as Markland Ament. Little Beatrice Abbey scored as the child, Gladys. Ada Wagner as Lucille Valletta, Lillie Allyn as Jennie Harris, Jaytus Guston as Walter Ament, Charles G. Gardner as Richard Ament, George Cole as Robert Renwick, and James Goodwin as Danny Clancy, an Irish butler, were all acceptable. The other parts were passably played. The scenery was good.

Next week, Treasure Island.

Metropolis—A Fight for Millions.

A Fight for Millions, a melodrama in four acts by Malcolm Douglas, that had its first New York production at the Metropolis Theatre last week, drew unusually crowded houses for even this popular uptown playhouse.

The play, that abounds in the usual melodramatic situations, with a persecuted heroine and a wronged hero, shows several novelties in scenic effects; a submarine boat in operation under the Hudson, and at the close of the play, when the hero's innocence is proven and his life saved, by the use of his own invention, the wireless telephone.

As the inventor, Tom Manly, J. K. Hutchinson acted with much vigor. Rolinda Bainbridge, who played the deserted wife of the villain, invested the role with dignity and pathos, besides looking uncommonly pretty. Little Gracie Faust was dainty and winsome as the child. Laura Wall was the heroine, Pearl Rivers, whose loyalty to the hero aroused much enthusiasm. Estell Wills doubled the parts of Betty, a maid, and Mag, a Bowery belle, and in addition introduced a singing and dancing specialty. Howard Truesdell drew a storm of hisses from the gallery by his work as the villain, Dudley. J. H. Howland, as the millionaire and afterward the Warden of Sing Sing Prison, was good. Wilbur Held played a tramp effectively and rendered some popular songs. Nicholas Conway, as an English butler and a Jew pawnbroker, made a strong contrast of the two characters and won much applause for his laughing song. The scenery, by James Fox, was effective.

Human Hearts is this week's offering, with an excellent cast including John A. Boone, George A. Holt, Thomas Meegan, Ed Roach, Paul Nahon, Rite W. Hallan, Chrissie Waltham, Bisque Kingdon, and Lillie Weston. A large audience greeted the familiar play last evening.

Murray Hill—Leah, the Forsaken.

Elita Proctor Otis, as the visiting star, supported by the Henry V. Donnelly Stock company, presented the famous old drama, Leah, the Forsaken, at the Murray Hill Theatre yesterday. A number of years have passed since the play was last acted in New York, but it has not, apparently, been forgotten. The audience was a very large one and rewarded the players frequently with generous and very genuine applause.

Miss Otis acted the title-role with the earnestness, deep dramatic feeling and artistic finish that invariably characterize her impersonations. She rose, at times, to fine emotional flights and in every speech she gave evidence of her admirable natural qualities and her valuable experience.

William Bramwell played Rudolf with his accustomed vigor and strength. Robert McWade gave a splendid impersonation of Father Herman, and Willard Perry was excellent as Lorenz, the magistrate. Among the other men whose impersonations were worthy of particular mention were George Henry Trader as Ludwig, N. Shel-

Gus Levin as Nathan, and Edgar A. Woolf as Felix.

Laura Hope Crews played Madeleine delightfully, Isabel O'Madigan was a capital Mother Gratian, and Frances Starr an excellent Sarah. The stage settings were suitable and the stage-management of George Henry Trader was as usual good. Next week, A Rag Baby.

American—Hoodman Blind.

Hoodman Blind was presented by the stock company at the American theatre last week to crowded houses. The melodrama was thoroughly enjoyed by the large audiences who applauded the many thrilling situations to the echo.

Maurice Freeman was again seen to advantage as Jack Yeulett, winning many rounds of hearty applause. Josseline Rodgers in the dual role of Jess and Nance made a decided hit. Charles Hallock, as the villainous Mark Lazard, showed the false friend of the hero in his true light. The Joe Swirray of John Ravold, the Bob Cibbins of Thomas Reynolds, the Tom Lettiban of Robert Cummings, the Mr. Kridge of Paul Scott, the Frederick Landen of Frank Illsworth, the Lin of Lillian Bayer, the Kitty of Helen Campbell, and the Granny Quodling of Helen Beaumont were all capable portrayals. The scenery was adequate and the costuming was in keeping with the production.

Last night a large audience witnessed Gillette's Held by the Enemy. The performance will be reviewed in THE MIRROR next week.

At Other Playhouses.

ACADEMY OF MUSIC.—The engagement of The Bostonians in Robin Hood will continue until a week from Saturday. On Oct. 6 The Ninety and Nine will have its first production on any stage.

BIJOU.—Hearts Aflame is in its third week. Aubrey Boucicault, who heads the cast, will leave the company at the end of the present week to prepare for a special engagement with Henrietta Crosman in The Sword of the King, at Wallack's.

BROADWAY.—Sally in Our Alley is the offering.

CASINO.—Large audiences still greet A Chinese Honeymoon.

CRITERION.—Virginia Harned is to appear tonight (Tuesday) in the initial New York presentation of Arthur W. Pinero's drama, Iris. William Courtenay, Louise Drew, Oscar Asche, and Herbert Ross.

EMPIRE.—John Drew in The Mummy and the Humming Bird remains.

FOURTEENTH STREET.—Brandon Tynan in Robert Emmet attracts crowded houses.

GRAND OPERA HOUSE.—George W. Monroe appeared for the first time in New York in Wilmer and Vincent's farce, The Doings of Mrs. Dooley, before a large audience last evening. The performance will be reviewed in THE MIRROR next week.

HARLEM OPERA HOUSE.—The season at this theatre opened last evening with David Warfield in The Auctioneer.

HERALD SQUARE.—Jefferson de Angelis in The Emerald Isle furnishes wholesome entertainment to many patrons.

KNICKERBOCKER.—The Rogers Brothers in Harvard is the bill.

MADISON SQUARE.—The Two Schools will shortly succeed The New Clown.

MANHATTAN.—Captain Molly will be succeeded next week by A Rose o' Plymouth Town, in which Minnie Dupree will make her metropolitan debut as a star under the management of W. G. Smyth. The new play, which is by Beulah Marie Dix and Evelyn Greenleaf Sutherland, is a comedy of the Puritan period and among other characters introduces Miles Standish. It has been very successful in Washington, Detroit and other cities.

NEW YORK.—King Highball is the attraction.

SAVOY.—Robert Edeson in Soldiers of Fortune will be replaced in a fortnight by Ethel Barrymore in Arthur Low's comedy, A County Mouse, preceded by the shorter play Carrots.

ST. NICHOLAS.—Dunn and his band end their all Summer engagement with Saturday. The musicians will give a jubilee concert at the Madison Square Garden on Sunday evening.

VICTORIA.—The season here was opened last evening by Lulu Glaser, who commenced a two weeks' stay in her last season's success, Dolly Varden. Mrs. Jack follows.

WALLACK'S.—Mrs. Jack, after two weeks, will move to the Victoria Theatre, and Henrietta Crosman will follow the comedy at this playhouse in The Sword of the King.

MRS. POTTER TO RETURN?

There is a well defined rumor that Mrs. James Brown Potter may shortly return to this country, under Liebler and company's management. Should Mrs. Potter come, she will give readings from Antigone, Peer Gynt, and other ancient classics, accompanied by a symphony orchestra that will render the music written for them by Grieg, the Norwegian composer, under the direction of this eminent musician himself.

GOSSIP.

Mrs. McCoy, mother-in-law of Manager Gulick, of the Grand Theatre, Pittsburg, Pa., is a patient at the St. Elizabeth Hospital, New York, suffering with intermittent fever.

J. R. Bennett, of 311 East Fourteenth Street, was arrested last week on a charge of issuing forged theatre passes for A Chinese Honeymoon. During the past few weeks it is said 500 of these spurious admission tickets have been presented at the Casino.

Georgia Irving, of the Rogers Brothers' company, is confined to her home by illness and is in a critical condition.

Lillie Eldridge is in the New York Hospital preparing to undergo a serious operation.

A hunt, that is an annual event, took place on Long Island yesterday, the party starting from the home of John Drew, who tendered them a breakfast.

Margaret May opens her season in Winchester next Monday night at Springfield, Mass. She will open at the West End Theatre on Dec. 1.

Maurice R. McLaughlin, originally and for several years in charge of the vaudeville department of THE MIRROR, has returned to fill his old position, succeeding George Taggart, who has resigned to go on the road in advance of Peck and His Mother-in-Law.

R. H. Sothern will open his tour in If I Were King next Monday night in Utica, N. Y. George Wilson, Rowland Buckstone, and Henry J. Cavill will resume their roles of last season. Among the new members of the company are Stephen Wright, Edwin Varrey, William Harris, Margaret Illington, Jennie Eustace, and Chrystal Herne.

Kyrle Bellew is expected to arrive from London on the *Minnehaha* to-day (Tuesday).

SAID TO THE MIRROR.

EDMUND DAY: "I know of no better investment than an 'ad.' in THE MIRROR. I have availed myself of its columns for two seasons now, and the balance at the end of the season has always been on the winning side of the ledger."

CLARA LAVINE: "I, and not Clara Devine, have replaced Paula Edwards in The Defender."

ANN WARRINGTON: "I lost a valuable ring and $45 in cash, but by the aid of a private detective I recovered all except a few dollars within twenty-four hours afterward. I state the simple fact in contradiction to a flamboyant newspaper article which has just come to my notice."

H. J. GATES (manager Love and Ruin): "My 'ad.' in THE MIRROR bore fruit. It helped me not only in my bookings, but also in securing a very competent company."

LONDON.

New Plays in Piccaty—Nance O'Neil in Camille—A Lordly Dramatist.

(Special Correspondence of The Mirror.)

LONDON, Sept. 13.

This was to have been a week of several new productions, but owing to sundry sudden postponements only two new plays and one revival of any importance have cropped up. The new plays were Naughty Nancy, a farcical comedy, at the Savoy, and Henry Arthur Jones' drama, Chance the Idol, at Wyndham's. There was also a revival amounting almost to a new play—for it was a version new to us—namely, Barton Hill's adaptation of Camille, presented by Nance O'Neil and her company at the Adelphi.

Henry Arthur Jones' new play was naturally the most important of these three, and it drew, as might be supposed, a specially fashionable audience. Unhappily, many of these more or less distinguished folk chatted consumedly, not only during the entr'actes, but also, as another dramatist—one of alleged Baconian tendencies—says, "while some question of the new play was to be considered." This being thus, I do not think Jones' latest received quite the amount of attention that one expects to be shown any work of such a brilliant dramatist. Many of the aristocrats present had "been away," as the English euphemism for holiday hath it. Moreover, inasmuch as Chance, the Idol, had its scenes at Monte Carlo, a good many of the more swell-headed ones present very soon took care to make it plain for all to hear that they, too, had been "down to Monte Carlo," as the phrase goes. Thus they found fault with this and that detail as to the method adopted by Monte Carloese gamesters, while others even complained that Jones had dared to show that one gambler concerned, having lost all, incontentedly shot himself forsooth. Just as though no such silly ass as this cleverly drawn little character of Jones ever blew out his brains at that gambling resort. I grant you that Jones made a mistake in afterward bringing the body of the miserable suicide through the centre of the hotel on a shutter as it were. Just as Thackeray's variant of Goethe's Werter was brought before the unmoved Charlotte, who, as you will remember, calmly "went on cutting bread and butter."

But whatever little faults Jones' newest may possess, and despite the fact that its ending is worked out indefinitely, Chance, the Idol, contains so much excellent material, such fine character drawing, and so many excellent lines, that I maintain it deserved better treatment than it received from so-called "kind" friends in front and from certain members of the press.

I admit that the usually shrewd Jones has in this drama given us scarcely a character with whom we can sympathise, but he, as I see and read, intended the play to put before us a group of more or less eccentric people, most of them swagger and selfish or "classy" and caddish, and two or haply three who are unselfish. These two or three are, according to the author's plan, the prey of the others, and they become so, as it often happens in real life, because of what one might call their fatuous faddishness.

Withal I hold that although in Chance, the Idol, the always well meaning but often wobbly Henry Arthur Jones shows, as one may Frenchly say, the defects of his qualities, yet I hold that H. A. J. has been consistent in selecting and arranging his dramatis personæ. Of this I will endeavor to give you some proof: In the first case the heroine, Ellen Farndon, daughter of an honest, God-fearing bank clerk, comes almost at the rising of the curtain to Monte Carlo in order to interview a howling, selfish cad of high degree who betrayed her and left her with a baby boy. Ellen has come with her father, not so much to insist upon her betrayer making her "an honest woman," as the saying goes, as to offer that sweet youth, who has lost all his means at the tables, two thousand pounds that she has just inherited. Poor Ellen thinks that if she can pay the debts of the father of her child he will haply, even by way of mere gratitude for financial favors received, anon make her matrimonial reparation. This high society Hooligan seems inclined to accept the foolish girl's offer, but points out that he requires at least six thousand pounds in all. On learning this and finding that certain folks are scooping in the shekels by gaming, Ellen, still distractedly yearning for the worthless scamp to marry her, begins to venture her little fortune at play, in order to make up the sum mentioned. At first she wins, and becomes quite a moneyed person, anon paying the whole of the villain's debts. Whereupon his "people," knowing the circumstances, arrange a marriage between them.

But Ellen's triumph is short-lived, for presently the Idol of Chance fails her, as it has failed so many thousands at this mad game, and then, driven to distraction, the poor girl loses everything, including the valueless friendship of the betrayer's "set," while the betrayer consoles himself by marrying a more than usually rich American girl, as he had really intended doing all along. Thus poor Ellen is left crushed and helpless at the very moment when she had sent for her mother, who was breaking her heart over her daughter's position. The poor girl is somewhat soothed by the kindly sympathy of a pretended cynic who has learned to pity her for her pursuit of the worthless cad and to love her for her misfortunes. Ellen dashes off into a side room, and as the curtain falls is heard sobbing over her baby. I take it that Jones means to indicate that with this maternal revulsion Ellen will recover and that the pretended cynic will eventually wed her. On the first night, however, this ending came out in representation rather vaguely, owing to the lack of a little necessary explanatory dialogue.

Here, then, we have, as I have said, a group of characters for whom for the most part little sympathy can be felt—for even the heroine becomes for several acts or so as "mad as a March hare" with her frenzied appeals to luck and chance, and her superstitious visions, such as gamblers too often indulge in, notwithstanding the remarks of certain critics, who will have it that Henry Arthur-(hyphen)-Jones has exaggerated these matters. Lena Ashwell, who made such a powerful impression in Jones' fine play, Mrs. Dane's Defence, was splendid as the alternately pleading and maddened victim of the cowardly cad; a part also admirably played by W. Grahame Browne. H. V. Esmond, whose play, My Lady Virtue, is presently coming out at the Garrick, played in a finished manner the pretended cynic, whom the author has needlessly, to my thinking, made a paralytic. The author's charming daughter, Winifred Arthur-Jones, acted charmingly as a giddy young thing who for a while becomes bitten by the gambling tarantula, and whose early winnings are indeed the cause of the perplexed heroine being lured into the roulette vortex.

The other new play of the week was Naughty Nancy, produced by lively Kitty Loftus at the Savoy. The offering was billed as having been written by one Oliver Bath, but during the last day or two it has come out that Bath is no other than Lord Tiverton, the twenty-two-year-old son of Lord Halsbury, Lord Chancellor of England, if you please. The play is the usual kind of musical hotch-potch, with perhaps just a little more than the shadowy shadelet of plot that usually prevails in these mixtures. Kitty has a good acting, singing and dancing part, that of a saucy schoolgirl who contrives to escape from and to baffle and bewilder a scheming uncle and aunt who would fain secure the fortune to which Naughty Nancy is entitled. Miss Loftus is well aided and abetted in fun by Charles E. Stevens, the original perfume merchant in Florodora, and by the majestic Gladys Homfrey, so long with George Edwardes' companies.

The other principal bill of the week was Nance O'Neil in Camille, at the Adelphi. Nance looked as lovely as of yore, if not more so, and her back, that she still persists in presenting to the audience over and anon, aroused increased admiration. Several appreciations have appeared in the public press this week concerning Nance's beautiful back. Miss O'Neil was to have played Queen Elizabeth next Monday, but owing to the demand for seats for Camille the next production will be delayed for another night or two. Miss O'Neil as poor Camille, if not great, had several good points, and Thomas Kingston and McKee Rankin graced as Duval fils and père respectively.

We whose business it is to notice plays will not have much time for food and rest next week. Here are a few of the performances which your correspondent must sample: As You Like It, at Manchester, with Holbrook Blinn as Jaques, and Courtice Pounds as Touchstone; Secret and Confidential, formerly called A Woman of Impulse, at the Comedy; Quality Street, at the Vaudeville; The Best of Friends, at Drury Lane; What Would a Gentleman Do, at the Apollo; Who's Brown," at the Kennington; That Woman from France, at the Surrey; An English Daisy, by Seymour Hicks, at the Alexandra, Stoke Newington, and a few other plays and sketches too numerous to mention.

The Pinero-Russell argument in the *Times* has now petered out. Sir Edward Russell was unduly exigent methinks, but also Pinero, usually politic, showed overmuch temper. No blood was spilt.

GAWAIN.

THE STOCK COMPANIES

Isetta Jewel, of the Castle Square Stock company, Boston, entertained Irene Bentley and other members of The Wild Rose company last week with a box party.

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John Cumberland, who has been playing the light comedy roles with the Owen Davis Stock company at Rochester, N. Y., during the Summer, has been engaged by Mr. Davis for the Grand Opera House Stock company, Philadelphia, Pa.

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The Summer season of the stock company at Elitch's Gardens, Denver, closed Sept. 7. A supplementary season of one week, under the direction of Edmond D. Lyons, followed, with The Merry Wives of Windsor as the offering. The company left for New York Sept. 17.

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The Albee Stock at Keith's Theatre, Providence, closed its season Sept. 13. Many of the company received handsome presents from friends in front, and the enthusiasm was enormous.

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Jessie Bonstelle has gone to Montreal, Canada, to fill a four weeks' special engagement with the Proctor Stock company, opening in Camille.

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The Neill Stock company is now in its fourth week at the Baker Theatre, Portland, Ore., and has met with much success. The Portland press is of the opinion that it is the best stock company that has yet appeared in Portland.

* * *

Mrs. Spooner returned from Cincinnati on Saturday, having succeeded in establishing her new stock company in that city on a basis such that her presence is no longer required there immediately. The executive staff, ushers, stage hands, orchestra, and acting members of this company sent the following telegram to Mrs. Spooner's daughters in Brooklyn on Friday: "Please select and secure a suitable testimonial to present to Mrs. Spooner on her arrival; one which will serve to remind her of the affection and esteem in which she is held by her Cincinnati company." The telegram was followed by a check for a substantial sum, with which Cecil Spooner purchased a diamond brooch, that was given to Mrs. Spooner after the second act of Mistress Nell at the Bijou Theatre, on Saturday evening. Augustus Phillips made the presentation speech, to which Mrs. Spooner responded, stating how glad she was to be back in Brooklyn and able to report the success of her new enterprise. Mrs. Spooner's appearance was warmly welcomed and this pleasant incident of the evening met with prolonged applause.

* * *

Marie Darcy has resigned from the New American Theatre Stock company, Chicago, and joined the Dick Ferris' Stock company, as leading woman, yesterday.

* * *

Ethel Fuller, last season leading woman of the Elite Stock company at the Gotham Theatre, Brooklyn, has been especially engaged by Charles B. Blaney to play the role of the Duchess Alexis in Voice of Nature with his Newark Stock company. Miss Fuller's popularity in Brooklyn last season is shown by the fact that a large theatre party of her admirers in that city will journey to Newark to witness her performance.

* * *

Ethel Knight Mollison, who for some time past has been the leading woman of the stock company at Proctor's Montreal Theatre, broke down on the stage on Wednesday afternoon last, while playing Mlndi in The Three Guardsmen. Her physician diagnosed the case as nervous prostration, brought on by the study and hard work incidental to her position. Miss Mollison has retired from the company and will rest for a time at her home.

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Rita Villiers, last season with the Spooner Stock company, Brooklyn, returns to the organization this week, to originate a character part in Mark E. Swan's new play, The Silver Dagger.

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Norman Travis, Paul Barnett, and Murry Woods have been engaged to remain permanently with Blaney's Brooklyn Stock company. Mr. Woods succeeds Richard Baker as stage director.

* * *

Corse Payton returned to Brooklyn from Boston on Sunday and will remain here for several weeks. He will return to the cast at his Lee Avenue Theatre next week in the performances of My Kentucky Home, and will also have a part in Faust, the following week. Etta Reed-Payton is soon to make her Boston debut at the head of Mr. Payton's organization at the Park Theatre in that city, and while she is there Mr. Payton will appear solely in Brooklyn. The comedian-manager was warmly greeted upon his return.

OBITUARY.

Harry Eytinge, an actor of great fame in the old days, died at his home at Nyack, N. Y., on Sept. 18, aged eighty years. Mr. Eytinge was born in Philadelphia, where his father was a merchant of means. At eighteen he went to sea, commanding his own vessel. Upon returning from a prosperous voyage he entered the dramatic profession and very soon rose to a position of prominence. He played with Junius Brutus Booth, Edwin Forrest, John McCullough, E. A. Sothern, and Charlotte Cushman, and he was a warm personal friend of them all. Later he managed several theatres and companies of his own. In the latter years of his professional career he played with Margaret Mather in her repertoire and with M. B. Curtis in Sam'l of Posen. Nine years ago Mr. Eytinge retired from the stage, and a year ago he and his wife, whom he married twenty years since, settled at Nyack. The funeral services were held at that place on Sunday and the remains were buried yesterday (Monday) in Greenwood Cemetery.

Clementine Vaughn, wife of Charles E. Mills, the scene painter and stage machinist, died at her home in this city on Sept. 11, after an illness of two years. Miss Vaughn was born in Dubuque, Ia., and went on the stage at an early age. She played chiefly character parts. During her career she appeared with Mestayer's Tourists, The Chanfraus, with Lester Wallack in Rosedale and My Awful Dad, and with Jefferson and Sherwall's Shadows of a Great City. She sang the role of Buttercup with Brooks and Dickson's Pinafore company, and she made her greatest hit as Cornelia Carlisle, with Ada Gray, in East Lynne. She and Ada Gray were friends through life, and they now lie almost side by side in the Actors' Fund plot in the Cemetery of the Evergreens. The funeral services were held in the Little Church Around the Corner on Sept. 13.

Bertha Wasserman, the premier danseuse of Charles H. Yale's Devil's Auction company, died at the Grady Hospital, Atlanta, Ga., on Sept. 17 of typhoid fever. She had been ill only ten days. Miss Wasserman was born in Budapest, Hungary, thirty-eight years ago. She became a dancer when a child and toured extensively through Germany, Hungary, and Roumania. She came to America in 1894, and shortly after her arrival she joined the Devil's Auction company. Except for two seasons, when she appeared with Thomas Q. Seabrooke in The Isle of Champagne, she had been in the employ of Mr. Yale. The remains were brought to New York and the funeral was held here on Sept. 21.

Ethel Edmunds Hill, wife of William Hill, of the vaudeville team of Hill and Edmunds, and Baby Florence, died at Macon, Ga., on Sept. 14, of pneumonia, after an illness of three months. For several seasons Mr. and Mrs. Hill headed their own company on the road, and during their career as sketch artists they had appeared in many important vaudeville houses and Summer parks. The funeral services were held in Macon. The local lodge of the Knights of Pythias, of which Mr. Hill is a member, acting as pallbearers. The interment was made in Rose Hill Cemetery, Macon.

Mrs. E. D. Watts, mother of Marion Watts, of the Four Cohans company, died at Dalhousie, N. B., on Sept. 18. The remains will be brought to New York for burial. Marion Watts left the company immediately upon receiving the sad news. She will return to her position on Sept. 29.

John R. Stanley, advertising agent of the Bijou Theatre, Jersey City, died at his home at that place, on Sept. 19, of an internal hemorrhage. He was twenty-eight years old, and was a relative of John W. Holmes, the manager. The funeral was held in Brooklyn on Sept. 22.

THE BROOKLYN STAGE.

SATURDAY, Sept. 20.

With but one exception it has been a week of prosperity, the popular priced houses again having the better of it.

The Amphion begins its sixteenth season on Sept. 22 with the first Eastern district presentation of The Climbers. Hyde and Behman have a better line of bookings for 1902-3 than ever before, and the Amphion that had a distinctly metropolitan air last season bids fair to maintain that atmosphere.

At the Orpheum Nat M. Wills has held the stage almost forty minutes with his audience put demonstrating mood, Lillie Western played the xylophone as only she can, and Servais Leroy and gentleman magicians were delightfully mystifying; Blanche Dayne and Will M. Cressy contributed a sketch, other turns being rendered by White Tscherbinos Trio, John Ford, Silvers and Emery, the Four Huntings, Morgan Twin Sisters, and Macart's dogs and monkeys. For the ensuing week Manager Percy Williams offers the Evetto Family, the Barrows-Lancaster Quartette of Pickups, Ed Latell, Hill and Silvani, Sidney Grant, the Mysterious Rancks, John W. Ransone, Warren and Blanchard, and the Tzuskas.

For Stuart Robson's sake it could be wished that a larger attendance had rewarded The Henrietta at the Montauk, where next comes Bertha Galland in Notre Dame.

Those who have argued that Brooklyn could not support two houses devoted to high-class specialties are silenced since Hyde and Behman's is again doing the record business of its existence. This season Manager Henry W. Behman, while offering plenty of space at low rates, has restored the former tariff for the best seats, the front orchestra now better quoted at $1. The auditorium of this house, while always attractive, has been made handsomer during the Summer. Mr. Behman and his active manager, Archie Hodgdon, were compelled to hustle the middle of the week, when the non-appearance of Lole Fuller, who was announced for Monday next, became a certainty. John Griffith, in the garden scene of Faust, was substituted. Others will be Milton and Dollie Nobles in Why Walker Reformed, Josephine Sabel, Cook and Rogers, Johnnie Carroll, Falke and Semon, Joe Welch, Swan and Bambard, and the Foxy Ballet.

As good a performance as might be wished for in its line was that of the Ben Ten Burlesquers at the Star, where Manager William L. Bissell faced his "two-a-day" crowded houses, as usual. The Behmanian Burlesquers are the underline.

The Fatal Wedding packed them in tight at the Grand Opera House, which next has a startling exhibit in Arizona, after which Manager Lewis Parker offers George W. Monroe in The Doings of Mrs. Dooley.

The Rentz-Santley coterie in moving over to the Gayety suffered no diminution in their big business down town. Manager James J. Clarke next presents the Ben Ten Burlesquers and is justifiably elated over the results at the Gayety.

Numerous as were the huge "takes" corralled at the Folly last season, the present one is already establishing new records. The Heart of Maryland did a record business there from the start, and Manager W. E. Cameron will see no reduction in The Fatal Wedding booking, which to date has the largest advance sale yet credited in that section of the borough.

Manager Frank B. Carr, of the Unique, next has Mortimer M. Thiese's Wine, Woman and Song.

It begins to look as though Watson's Theatre, at Willoughby and Pearl Streets, will be ready for occupancy during the present season. The contractors are working with unusual speed. The rathskeller will run under both streets to the gutter line, thereby adding to the otherwise limited area, which is even less than that of the old-time Hooley's Opera House, where now stands the Dime Savings Bank, at Court and Remsen Streets.—A Race for Millions is to be the opening play at the reconstructed Park on Oct. 6.—The veteran manager, Nick Norton, is back from Mount Clemens, after a visit home dating from May 8. During the almost half century of Mr. Norton's career on the stage and in management he has always looked forward to the possession of a house modeled on lines original with himself. Last year his plans took actual shape at Mount Clemens, and this past Summer he has reveled in the realization of "the beautiful dream." May there be many happy returns.

JUSTAND FAIR.

THE STOCK COMPANIES.

It is seldom that the patrons of any stock company have the opportunity of witnessing so artistic and polished a production as was presented by Edna May Spooner, supported by the Spooner Stock company, in Mistress Nell, at the Bijou Theatre last week. The original scenery and properties of Henrietta Crosman's production were used and not a detail was left out that might have been added. The performance ran with enjoyable smoothness, all of the players being in full sympathy with their parts. In the title-role Edna May Spooner fairly radiated with mirth, but held herself within the proper bounds of exuberance, showing the staunch fidelity of the maid to her King as well as the bravery of the woman who dared his courtiers. Augustus Phillips, as King Charles, added another character to the list of his successful portrayals. As the careless, jovial monarch and lover, Mr. Phillips was happily cast, his quiet humor and ardent love making being deliciously refreshing. Robert Ransom was very pathetic as Strange, and also brought out the under current of dry wit in the character. Olive Grove was satisfactory as the Duchess of Portsmouth, playing the part with sufficient hauteur. Hal Clarendon was seen to advantage as the Duke of Buckingham, acting with bravado, yet bearing in mind the serious side of the Duke's nature. Harold Kennedy made the most of Dick, and later as Swallow he was excruciatingly funny, as was Frank Linden in the part of the Landlord. Max F. Wilson as Jack Hart, W. L. West as Bunnard, Charles Gibson as the Duke of York, Cora R. Morian as Lady Hamilton, Jessie McAllister as Moll, and Katherin Kaye as the maid were excellent, and the other parts were creditably played. Large numbers were turned away throughout the week. The Silver Dagger, a new play by Mark E. Swan, never before seen on any stage, is the offering this week.

The Payton Theatre company, at Payton's Theatre, gave All the Comforts of Home last week to crowded houses. The comedy was well suited to the players, who caused roars of laughter from beginning to end. Etta Reed Payton was a winsome Evangeline Bender. Kirk Brown, as Alfred Hastings, made the most of the character's many amusing predicaments, acting with reserved comedy where he might easily have been boisterous. George Hoey played Theodore Bender capably. Richard P. Cowlins again scored a success as Tom McDow, acting with a gusto that brought forth tears of laughter. W. A. Mortimer as Judson Leggborn, Barton Williams as Christopher Dabney, Johnnie Hoey as Victor Smythe, Grace Fox as Rosabelle Pettibone, Sadie Radcliffe as Josephine Bender, and Marie Canmore as Pitt Oritanski were very good, while the rest of the cast were acceptable. Etta Reed Payton appears in the title-role of Catherine this week.

The stock company at the Columbia Theatre last week presented A Social Highwayman to good audiences. The present offering is The Little Minister, with Grace Reals as Lady Babbie and Carl Smith, Searle as Gavin Dishart.

Under Two Flags, with Caroline Franklyn as Cigarette, was the bill of the Elite Stock company at the Gotham last week. Large audiences attended the popular drama. The current offering is East Lynne.

Large audiences attended Blaney's Theatre last week to see the stock company in The Voice of Nature. Wicked London is being presented this week with Bert Lytell in the leading role. On Tuesday afternoon souvenirs will be given the ladies, and on Friday afternoon a pineapple tea and ping-pong reception will be held.

CALDER JOHNSTON.

Horsford's Acid Phosphate.

Half a teaspoonful in half a glass of water, just before retiring, quiets the nerves, nourishes the body and gives restful sleep.

THEATRES AND ROOF-GARDENS.

Tony Pastor's.

Reno and Richards cap the card. Others are Florence Bindley, the Pantzer Trio, Joe, Myra and Buster Keaton, Louise Montrose, the Three Juggling Barretts, Murphy and Willard, King and Stange, Inerram and Smith, Meakin and Napier, Falardo, the Ramsey Sisters, Hank and Lottie Whitcomb, and the vitagraph.

Keith's Union Square.

The headliner is Madame Capell, the latest European sensation in the line of equestrianism. The European agent for the Keith circuit cabled that this is the greatest act he has ever sent over, which means a great deal. Charles Gregoris, assisted by Anna Chance, presents The Awakening of Pipo, and the others are the Parros Brothers, the Four Cuttys, Fields and Ward, Lloyd and Walters, the Webb Trio, Carleton and Terry, Miller and Kruske, Martin and Quigg, Raymond and Hart, the biograph and the stereopticon.

Hurtig and Seamon's.

Williams and Tucker top the ticket in the slang classic, Skinny's Finish, while the other numbers are supplied by the Mimosa Sisters, Webb's seals, Avery and Hart, Howard and Bland, Matt Sullivan, the Floral Brothers, Howard and Linder, and Van and Egbert.

Proctor's Twenty-third Street.

The week's programme presents Georgia Gardner and Joseph Madden in Two Many Darlings, Charles Leonard Fletcher and Beatrix Winfield in At the Stage Door, the Browning Sisters, the Dupreis, Rekins and Mullaney, Leo and Alberto, D'Arvini and company, Du Forest and Ward, Mabel Dalbourg, W. J. Tompkins, and the kalatechnoscope.

Proctor's Fifty-eighth Street.

The Great Ruby, shown last week at the Fifth Avenue, is presented with the resident stock principals in the cast, which includes Miss Archer-Crawford as the Countess Mirza, Gregg Hinrington, Robert V. Ferguson, Richard Lyle, William Cullington, Florence Leslie, Florence Gerald, and Wright Kramer. There is besides an interpolation of vaudeville between acts accompanied by the kalatechnoscope.

Proctor's Fifth Avenue.

A section of the Proctor Stock company revive The Banker's Daughter, the cast including Minnie Seligman, James H. Wilson, Florence Reed, Paul Scardon, Gus Weinberg, Gerald Griffin, Duncan McAllister, Guy Nichols, Dorothy Harris, and Ada Lovick. The vaudeville and offers a strong list of attractions headed by A. O. Duncan and the kalatechnoscope.

Proctor's 125th Street.

A detachment of the Proctor Stock company, led by Adelaide Keim, Ned Howard Fowler, Sol Aiken, Charles M. Seay, and Rose Stuart, present The Thoroughbred, while the vaudeville department is chiefly championed by Press Eldridge and the kalatechnoscope.

Weber and Fields'.

The new burlesque, Twirly Whirly, enters upon its third week with no abatement of the usual run of tremendous business. The house is mostly sold out long in advance, and every indication points to one more year of wondrous prosperity for the comedian-managers and their unequaled company.

THE BURLESQUE HOUSES.

DEWEY.—The City Sports provide the week's entertainment.

MINER'S BOWERY.—Rice and Barton's Galaxy company make their first appearance in town this season.

LONDON.—Sam Devere's Own company is the week's attraction at this theatre.

OLYMPIC.—Fred Irwin's Big Show is diverting the attention of the uptowners.

LAST WEEK'S BILLS.

TONY PASTOR'S.—The Four Mortons headed the bill in their great comedy and dancing specialty. It is needless to say that the three original members, Sam, Kittie, and Clara, made their accustomed hit. The new member, Paul Morton, who is a brother of Clara, proved an effective addition to the act, which went with more dash and go than ever. The Mortons as a quartette are hard to beat and their success with Pastor's patrons was most pronounced. H. V. Fitzgerald did some astonishing lightning change work in his latest act, Snapshots Taken from Life. Post and Clinton won favor in their brisk and lively sketch, Vaudeville Ideas. Dick and Alice McAvoy, who are prime favorites here, made a hit in A Waif's Christmas Eve. The coon songs of Tascott were repeatedly encored. Poppo and Leo did a diverting acrobatic specialty. Maddox and Wayne did some effective comedy work that won laughs. Others who were well received were Mr. and Mrs. Walter Deaves and their marionettes, Russell and Dunbar, Relf Brothers, Cook and Hall, McCune and Grant, and Edward Lazelle. The vitagraph was on, as usual.

KEITH'S UNION SQUARE.—The Colliris Midgets returned to town and repeated their earlier success in an act that stands alone among lilliputian achievements. Their work is positively unique and they display really remarkable talents. Paul Barnes and company—Arthur Brock, Minnie Fielding, and B. Williams—recorded a large-sized success in the ridiculous farce, Wanted, An Aunt, which had been seen aforetime at Pastor's. One of the most amusing of its sort, it caused unbounded merriment and it was thoroughly well played. The reception was most hearty, and Mr. Barnes convinced all comers that he can act as well as write songs. Eva Mudge won much popularity by her sweet singing, her pretty face and her amusing quick changes, all accomplished with almost incredible rapidity. Jean Dandy had a few new Hebrew parodies that were well received. Harrigan juggled dexterously in trump style and carried away a leading share of the approbation for his exceedingly clever work and his quaint comedy business. J. Aldrich Libbey and Katherine Trayer sang delightfully a number of attractive selections. The Six Vens in comedy acrobatics were greatly appreciated and repeatedly recalled, offering a turn of paramount excellence. Swan and O'Day were approved for their black-face song and dance act. Yackley and Bunnell retailed some fetching music, May Evans whistled admirably, and the rest of the bill was occupied by Marshall and Lane, De Carno, the stereoscopic stereopticon and the bubbling biograph. Big patronage.

PROCTOR'S FIFTH AVENUE.—Augustin Daly's big production of The Great Ruby, imported from Drury Lane, London, was revived by the Proctor Stock company, who gave a splendid performance of this popular melodrama. Minnie Seligman made her first appearance with the company and repeated, as Countess Mirza, the hit that she had achieved in the same role when the play was done at the Fourteenth Street Theatre. Miss Seligman's work is singularly effective and fairly takes rank among the best of her many admirable impersonations. James H. Wilson, too, gave a capital performance as Prince Kassim, establishing himself still more firmly as a favorite of the Proctor clientele. Gerald Griffin appeared for the first time with the company and scored a decided success as Lord Montyphail. Gus C. Weinberg was excellent as the detective, Frederick H. Thomson and Rose Stuart were most praiseworthy as Sir John and Lady Garnett. Paul McAllister was a good Captain Dalrymple, George Edwin Bryant made a first-rate villain, and Florence Reed got away with a bit as Louise Jupp. The rest of the generally capable cast included John Westley, Theo W. Wharton, Harry Ingram, H. Bruce Holcombe, Cyril Young, Robert V. Ferguson, Robert Grey, Guy Nichols, G. Chandler, Gordon Lester, John W. Tuohy, Ralph Armstrong, C. Wheatley, Charles R. Eldred, George McVean, L. V. Gove, Charles Coleman, Ada Lovick, Florence Leslie, Ivah M. Wise, Loretta Healy, Cecyile Mayer, Margaret Elkins, and Ella Hanson. Press Eldridge handled the vaudeville contingent and made his local reappearance after a successful London engagement. He had some new songs and stories and had lost none of his prodigious vocal power, which was exploited to excellent effect as of yore. His reception was exceedingly cordial and he managed to keep the good folk in roars of laughter throughout his act. Bancroft dealt advantageously in music, Al. Coleman proffered his talking talk and impersonations, Dunn Mason contorted remarkably, Winifred Stewart sang gleefully, and the cunning kalatechnoscope contributed the remainder. Capacity business.

PROCTOR'S TWENTY-THIRD STREET.—Louis A. Simon and Grace Gardner, assisted by Seymour Rose, Walter Lee, and others, presented Will M. Cressy's sketch, The New Candidate, as rewritten by Edmund Day, and they made the largest kind of a hit, creating no end of merriment and at the finish fairly enthralling the audience. Mr. Simon's portrait of the misunderstood Harvard student was as irresistibly funny as ever, and he had elaborated the comic possibilities of the part so that laughter was continuous when he was on the stage. Miss Gardner was again charming in the female role and the support was excellent. George Evans reeled off his songs and stories to good purpose and once more proved that he has a good voice even if he isn't in grand opera. Kelly and Rose did their acrobatic comedy turn successfully. Castellat and Hall scored well in their sketch, On a Moonlight Night, and they assuredly are deserving of much credit for the steady advancement they have made in their work. George H. Austin sent the people into paroxysms of mirth by his ludicrous wire act, and he smashed, as usual, more hats than a man would wear out in a lifetime. Lavelle's dogs offered a good turn, introducing some extraordinary leaping, diving and tight rope stunts. Martin and Quigg entertained exceedingly and were much applauded. Nadie Furman scored in her clever, unique specialty, Charles and Madge Hughes sang and danced capitally, Kathleen Franklin sang agreeably, and the other numbers were projected by Harry Brown, James and Davis, and the commendable kalatechnoscope. Good-sized audiences.

PROCTOR'S FIFTY-EIGHTH STREET.—A section of the Proctor Stock company produced the farce-comedy, Mr. Walker's Ward, to large and well-pleased audiences. The cast included Charles W. Bowser, Richard Lyle, William Cullington, H. D. Hawley, George C. Pearce, W. R. Willis, Albert Vennie, Edna Archer-Crawford, Florence Gerald, Leslie Lyman, and Ida Ward. Mr. Bowser as Walker Whiteside, Jr., played again very well, as did also William Cullington, who kept the house in constant laughter by his unique representation of a German nobleman. Edna Archer-Crawford as Gladys Penfield, the model, was notably well received and acted with grace, spirit and fidelity. In the vaudeville section V. P. Woodward did some clever juggling with tambourines, a number of his feats being indeed remarkable. Lillian Goldsmith sang new songs and did some pretty acrobatic work. The keen kalatechnoscope continued to please the patrons with its always new assortment of moving pictures. Big business.

PROCTOR'S 125TH STREET.—Section D of the Proctor Stock company put on The Banker's Daughter and attracted crowded houses. The old play was enthusiastically received, and it was uncommonly well acted by Ned Howard Fowler, Edward Locke, Sol Aiken, Charles M. Seay, Louis Bresee, Wright Kramer, Belle Cullins, Claude H. Cooper, Albert Roberts, Wallace McCutcheon, Adelaide Keim, Seide Handy, Mathilde Deshon, Eva Gray, and Queenie Phillip. For the vaudeville interpolations the offerings were A. O. Duncan, Mabel Maitland, and the courageous kalatechnoscope.

WEBER AND FIELDS'.—The stock burlesque company filled in the second week of their season in the new one, Twirly Whirly, which had been considerably rearranged and went far better than upon the occasion of its initial production on Sept. 11. Twirly Whirly will be elaborated anon by the interpolation of travesties upon the successful plays of the year, but for the present it ranks as one of the most entertaining of the long line of successful Weberfields' programmes and it is nightly turning away hundreds of people.

PARADISE GARDENS.—The last week of the highly successful Summer season on this popular roof had in the bill Creatore and his band, the Ritzfords, the Zanciga, Rapoli, Johnson and Dean, Goolman's cats and dogs, the Taylor Twin Sisters, Harding and Ah Sid, Cook and Clinton, and Hacker and Lester.

HURTIG AND SEAMON'S.—Crowded houses were again the rule and the bill for the week presented an unusual array of entertaining specialties, including the Erreto Family, Fulke and Semon, Flora, Ge Mostyn, the Dainty Sisters, Hal Stephens, Joe Welch, and Jules and Ella Garrison.

The Burlesque Houses.

DEWEY.—Fulton's Jolly Grass Widows entertained large audiences last week with a capital bill that showed Milt. Ellis, Jennie Curtis, Harry Seabeck, Carrie Fulton, Burkhart and Moore, Bafford and Worth, McFarland and Murray, Monroe and Marshall, and Rice and Walters.

MINER'S BOWERY.—Weber's Parisian Widows held the boards last week and drew good attendance. The olio showed Clifford and Harvey, Ketchum and Milledge, Jordan and Welch, Frederick Brothers and Burns, Leslie and Whitten, and Charles Falke.

LONDON.—The Dainty Duchess received here last week and drew well. In the bill were Tuohy and Simonds, the Sisters De Graff, Carson and Willard, Hallie Sylvester, and the Novelty Trio.

OLYMPIC.—Rose Sydell's London Belles put in a profitable week in Harlem, and the company included Rita Victoria, Randall and Perry, Cliff Gordon, Ford and Dot West, and Adams and Kelly.

VAUDEVILLE IN ALGERIA AND TUNIS.

Claude C. Bartram communicates these interesting notes about vaudeville in the Barbary States: First-class variety theatres do not exist as yet to take kindly to the otherwise fruitful soil bordering the Mediterranean. There are plenty of cafés chantants, little coffee houses where a seedy looking trio of female singers give a song or two each to the accompaniment of a piano or, in the more opulent of this class of establishments, a piano and a violin. But the variétés of sufficient importance to be of interest to the American vaudevillian are few as these many shores and many dollars apart. Once in a while a new variété is started by some enterprising but misguided manager from the North, and it will have all of the attributes of a really admirable establishment but, a few months or a year, and we find that it has found the level of the variétés of the suit—a programme of a dozen numbers, two or three comic singers and an attraction—once in a great while, two—who play a minor role to the bar and the gambling tables in the estimation of Monsieur le Directeur. The performances upon the stage is to attract the crowd that they may patronize the money making departments. At every turn the artist feels his unimportance in the scheme. Those who draw their salaries by the hundred north of Paris and Vienna must content themselves with seventies and eighties in these regions. Engagements are of shorter duration, a week or ten days, or, at most, fifteen days, which keeps one waiting every fifth day for the railroads or steam boat companies. The dressing-rooms, the stage—if you have ever played one-night stands in Texas you are qualified to imagine what they are. Then the manager begrudges you even the smallest salary and, to cap the climax, charges a franc for the revenue stamp on the contract, another franc for the bill-stamp (taking care of the artist's music) and still another franc for keeping the dressing-room clean and supplying a weak-headed and a dishcurtive pitcher of water. The public seem to relish the artist by about the same standard. They don't applaud, they don't laugh, but just sit still and look bored—or else read newspapers. It must be that they appreciate the show, however—possibly intensely—for once seen the same bunch in front, night after night, throughout the engagement. And an act which has played through these countries once can have as many re-engagements as are wished. Such a thing as skirmishing for novelties or hunting up new people never bothers the managers here. As on the other shores of this beautiful dark blue sea as it is in Algeria and in Tunis: M. Allard, 24 Allée de Meilhan, Marseilles, France, is the sole representative for the three largest variétés, and the others book from the agent of the three principal ports. M. Allard is empowered to sign contracts for all of these establishments. He advances 150 to 200 francs, from which he deducts his commission, 10 per cent., the passages for talents and the transport of baggage to the boat. Third-class fares are allowed on the steamers of the Transatlantic Company, which leave Marseilles every second day at 4 P. M. The talents are paid for by the artists and the amount (35 francs) refunded upon arrival. These boats are divided into four classes. The first class is at back; the second in the center on both sides of the engines; the third forward, and the fourth anywhere on deck, except on the fifty-piece promenade. The food is a small consideration, as most of the passengers fast during the thirty-six hours' voyage. The third class is divided into a cabin for women and one for men, furnished with berths much the same as the second on the English Channel boats. The supplement to pay for second is 20 francs, but, as the only difference is a cabin separated by a thin partition from the engines, the improvement is not worth the expense. Fifty kilogrammes of baggage are allowed free on each ticket; excess is 6 francs a hundred kilo. About noon of the day following departure the Balearic Islands are passed and the high coast of Algeria is sighted at daybreak the next morning, a few hours before landing in the old little harbor of Oran. In Oran, Algiers, Tunis and Marseilles the boats land at wharves. Printed at the tops of the Algerian contracts in heavy-faced type is a notice which, translated, reads: "Artists are warned against entrusting their baggage to the Arabs who meet the boats. An employee of the Casino with the name of the theatre plainly marked on his cap will meet all artists upon arrival, and will arrange for the transport of their baggage." The Casino d'Hiver, H. Mounier, directeur, is situated on the Place des Armes in the high or new town, by electric car in ten minutes from the end of the wharf. 10 centimes; cab, with hand baggage, franc 1.25. The Casino is an open wooden building seating about one thousand two hundred, is illuminated by gas and is not arranged for flying trapeze acts. The stage is sixteen feet wide, twenty feet high and twenty-six feet deep. The season, heretofore April to October, will hereafter be continued for the entire year. A new building is to be erected by Monsieur Mounier not far from the present site, which will be arranged for both seasons, the present building being doomed to destruction to make space for a new municipal theatre. In the contracts is a clause binding the artists to take their meals in the restaurant of the theatre. This clause it is advisable to strike out. Private lodgings are plentiful near the theatre, though the hotels are better and not more expensive; 1.50 to 2 francs a day for one room is a good price. Bargaining is necessary, and one should never pay in advance for anything. The official language of both the Province of Algeria and the Protectorate of Tunis is French. English is seldom heard. Most of the town Arabs understand French—if they want to. The Arabs are an interesting and, as a rule, a very agreeable people, and their salient characteristic is the love of a bargain. The other theatres in Oran are Théâtre Cirque des Nouveautés and the Petit Casino, the former for traveling companies of all kinds, the latter a concert garden. The Municipal Theatre, where plays were given in Spanish and French, was burned in March. To one unacquainted with the more easterly shores of the Mediterranean Oran will be found interesting enough to pleasantly occupy the few cool hours of the day. Sidi-Bel-Abbes, three hours inland by rail, second class 6.50 francs, is typically Arabian in construction and situation, and it is called by the Arabs "the northern oasis." The Concerts Pierrette, Directeur Hounty, engages attractions for ten days from Oran. Other details are similar to those aforementioned. Should Oran be the last city played in Algeria and Tunis the nearest large variétés is Circo Parish, Madrid, Spain, via Carthagena twenty-nine hours, 90 francs second. Oran to Algiers, by rail twelve hours, one train a day at 9.45 A. M. with dining car, second class 25 francs. Algiers, the capital and largest city in Algeria, is beautifully situated upon the side of a chain of hills which rise almost directly from the waters of the bay. The railway station is upon the quay near the landing place of the Marseilles boats. Cab to the-

are 2 francs. The Casino Municipal Bernard, is the best appointed variété on the southern shore of the Mediterranean, and is the only one of the establishments under consideration where vaudeville can play. The theatre is 32 by 50 feet, and the stage, also the cage in front, is about the same size as the one in Oran. The season, formally the entire year, is at present only for the Winter months. The auditorium is a garden, eating in the Casino, etc., are about the same as in Oran. The Arab town, with the narrow streets, covering the hill side step by step, in high houses almost meeting at the top story, is little more only big enough to hold the merchant and his wares. The Arab women, with their veiled faces and lustrous black eyes, the Jewesses in their native costumes, the turbaned and sandaled males in their flowing white burnooses, the occasional glimpse of one girl of cool and daisy purity through a half opened door, the swarms, the dogs and children, are all but a suggestion of the myriad novel sights which the surrounding city presents. The Casino de Mustapha, Directeur Bernard, Cuvrie, located in a suburb of Algiers, thirty minutes by rail, is open only during the Summer months, and plays only singing and dancing acts. The other theatres are the Grand Théâtre Municipal, for opera and drama in French, and the Circus Bab-el-Oued, where bareback drama and comedy occupies play. The climate of Algiers is in the Winter time even more delightful than that of Nice and San Remo. In the Summer the thermometer does come tall climbing from noon to 3 P. M., but the evenings are always cool. From Algiers to Tunis by boat takes ninety-three hours, stopping at Bona, Bizerta, etc.; fare second class 40 francs. If the connections are favorable the trip can be made in less time by returning to Marseilles, and there embarking direct for Tunis, the entire trip thus taking eighty-four hours. By rail the trip takes thirty hours; fare, 29 francs, and about as much more for each 100 kilo of baggage over 30 kilo, which is allowed free. The trip by rail necessitates stopping over one night at Constantine, as the Algerian railways run no trains at night. At Constantine there is a cafe concert, the Mabrouka, where the singers descend into the hall and make a collection after each "turn." This is one of the most picturesquely situated cities imaginable, perched upon a high rock and completely isolated by a deep ravine. One can readily believe that this city has always been the last to succumb to the conquests of the many masters who have ruled Algeria. This trip will remind one of the trip to Prince—only it is worse. During the Summer, when the sirocco blows hot from the desert of Sahara, one may well wish he had taken the longer trip by boat. Traveling in foreign lands the American will often miss the little comforts of the trains in his own country, but nowhere will he learn so well to appreciate that water cooler in the corner as he will while traveling in Africa. But Tunis is recompense for the hard journey, indeed it would be recompense for a much harder journey, for it is one of the most agreeable cities on this old earth of ours. Can I convey a better impression than by saying that it is another San Francisco and Los Angeles merged into one with all of the brilliancy of the Orient added. The people—French, Italians, Cretans, Maltese and Arabs of every tribe—are hospitable to a degree seldom met in these highly civilized modern times. At once a perfect model of a modern French city and retaining all of the traditions of an Arab town of the middle ages, Tunis presents an ever-changing picture of the life of to-day in the West and the life of the thirteenth century as it was in those countries when Mahommed's force could turned its brightest. There is something here to interest every taste. For the historian a city founded when the seven hills of Rome were still a grazing place for the herds of the Latins, and since conquered in turn by every Mediterranean power. For the lover of nature's brother, the antiquarian, there are the miles of ruins of Carthage, once second city of the Roman Empire, and only twenty-five minutes by train. There he will find enough undeciphered inscriptions to occupy him for life, all beautifully carved upon altars of a religion which has disappeared as completely from the face of the earth as have its devotees. For the artist there are beautiful mosques and private dwellings, and enough odd types of humanity to keep his pencil busy. For the musician there is a concert twice a week under the palm trees in the boulevard and the tom-toms and ping of the Arabs bands—if that can be called music. And the every day street scenes that would interest the people of other lands would take miles of canvas, tons of paint and ages of work for the painter to depict. The Casino du Belvedere, Directeur Deschet, is situated on a slight eminence in the center of the large municipal park Belvedere, twenty minutes by electric car from the heart of the French town. The Casino itself, devoted to a restaurant, gambling rooms and a terrace cafe, is built in a beautiful style of Moorish architecture. The performances takes place upon a covered stage in a large adjoining garden. There is no bar of the performances are being given because of rain, as it never rains in Tunis in the Summer time. Two little tents on each side of the garden are auxiliary gambling departments, where rouge et noir and les petits chevaux are played. Performers are not allowed to play at the tables because, as a manager at Geneva once said: "They always want their money back." Matinees are given Saturdays and Sundays at 4 P. M. and every evening at 8. From a hill behind the Casino there is an enchanting view of the city nestling in white splendor in the valley below. There are no hotels near the park. Artists usually prefer to stop at one of the pensions in the city; room and board, 4 to 5 francs a day. A new company, headed by Louis Tessier, proprietor of the Jetté Promenade, Nice, are building a new variété in the city, which will play first-class attractions during the Winter season. M. Tessier is also directeur of the Villa des Fleurs, Aix-les-Bains. In giving the address ahead for Tunis it is well to note the necessity of adding "du Belvedere" to Casino, as all of the theatres in this city are Casinos this, that or the other. There is the Casino de la Gouletta, where operetta is played and occasionally an attraction. And several other casinos, both in the city and at the nearby seaside resorts. The Arabs seldom visit the variétés patronized by other nationalities for, bless you, they have variétés of their own. The programme of an Arab variété is not quite as varied as one might wish. The principal act is always la danse du ventre; in fact, the entire programme is composed of women, young, old and of uncertain age, doing some variation of the now famous Midway dance. Occasionally a singer appears, but, besides the singing act, it is all wiggling, and always to that same tune now so familiar to us. From Tunis the nearest city with a first-class variété is Naples, Italy, by boat thirty-six hours; fare, 72 francs second. The money and postal rates are the same in Algeria and Tunis as in France.

A FEW WORDS FROM FRANCE.

Maude Caswell, the acrobatic girl, sends a few lines from Trouville, France, where she opened after her return from South America. "The only vaudeville theatre at this beautiful Summer resort," she says, "is the Eden Casino, where high-class programmes are presented to excellent patronage. The theatre is very handsome and there are adjoining gambling rooms which are always filled. The principal game is Jeux de Petit Chevaux, little toy horses running around a circular track. An amusing thing here is a dinner-like bell which announces the performance. There is an intermission of twenty minutes during the evening and then a majority of the audience adjourn to the gambling rooms to play or to watch the play of others. There are no close-ins, and when the curtain is lowered to set for an act the stage-manager pounds upon the floor several times with a heavy stick, signifying to the audience that there is no intermission. The Merkel Sisters closed here the night that I opened. They have increased their number to four since leaving America, adding a younger sister to the act. I have seen here a programme five years old in which appears the name of Anna

VAUDEVILLE. VAUDEVILLE.

J. ALDRICH LIBBEY AND KATHARINE TRAYER

Their tremendous success at Keith's last week was remarkable.

MERIT WINS. IT ALWAYS WILL.

Louis A. Simon, Grace Gardner and Co

In Will M. Cressy and Edmund Day's laughing success,

THE NEW COACHMAN.

This week—Proctor's 58th Street.

BERT HOWARD AND LEONA BLAND

Bert Howard and Leona Bland have a good thing in their sketch, A Strange Boy, which was one of the big hits of the bill. Howard is a quaint comedian and a dance expert. Who can play a piano with one hand, and burlesque Paderewski in a clever manner. Miss B and is one of the best dressed women in Vaudeville, and the combined efforts of these two clever people caused hilarious success, and the audience wanted all they would give them, they being obliged to respond to numerous encores.—*Buffalo Papers.*

This week—HURTIG AND SEAMON'S.

"HAPPY" FANNY FIELDS

Will start on Moss and Thornton tour Oct. 20, 1902. Still tour to follow.

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KEOUGH and BALLARD

A Vaudeville Surprise.

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Unique Comedy Singing Act.

Sept. 28—Orpheum, New Orleans, La.
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" 12—Orpheum, Omaha, Neb.

A KNOCK IS A BOOST, OR WHY

LONEY HASKELL

IS SUCH A RASCAL.

Watch this space—

No. 11—He is a gentleman, but never has been caught at it.

N. B.—Loney Haskell, with his funny sayings, attested that his power as a monologuist is increasing with each year.—*Pittsburg Press.* Last week, Duquesne, re-engaged April 6. Sept. 22, Empire, Cleveland.

Hal-DAVIS and MACAULEY-Inez

What Chicago Press think of "THE UNEXPECTED," by Edmund Day.

A vaudeville sketch entitled The Unexpected and uncommonly acted by Hal Davis and Inez Macauley on the Majestic Vaudeville Roof yesterday is quite the most entertaining playlet of the season. It is a complete little comedy, with a fanciful plot, which is logically developed and well carried. The detail is specially good. Mr. Davis and Miss Macauley do not overplay the comedy at any time, and there is a refreshing buoyancy and reason to their work which is to be commended. The sketch was written by Edmund Day.—*Chicago Inter Ocean.*

The Unexpected is the best thing seen in Vaudeville for a long time. It is capitally acted and works up to a beautiful climax.—*Chicago Journal.*

Davis and Macauley were extremely good in a bright sketch.—*Amy Leslie (News).*

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P. S.—No, thanks, I've been vaccinated twice.

JAMES F. DOLAN AND LENHARR IDA

In Mr. Dolan's new Farce, TWO IN A BOAT.

Detroit Free Press, Aug. 2.—Dolan and Lenharr's new farce, Two in a Boat, one of the daintiest conceits to be seen on the Vaudeville stage. Mr. Dolan's lines display marked originality.

Detroit Journal, Saturday, Aug. 2.—James F. Dolan and Ida Lenharr in Mr. Dolan's new farce, Two in a Boat, made a big hit yesterday afternoon. The lines show great originality.

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LONDON "MUSIC HALL,"

The Great English Vaudeville Paper—Weekly. 421 STRAND, W. C.

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Held. I go hence to Boulogne-sur-Mer, another French Summer resort, and although it is late in the season there are many people at these places, for the weather is still warm and pleasant."

VAUDEVILLE JOTTINGS.

Walter Stetson concluded a successful week Sept. 13 at Delavan Park, Norwich, Conn., and played a return engagement Sept. 14 at Fort Hamilton, Brooklyn, N. Y. Mr. Stetson is now presenting his single character specialties and introducing the latest songs.

Last week's engagement of J. Aldrich Libbey at Keith's was his first there in seven years. He was then playing alone, but has now an able partner in Katherine Trayer.

A large hit was made last week at Hyde and Behman's, Brooklyn, by Little Byrle Colby. She has a new song by William Cahill Davis, called "Come Down Miss, Come Down," and although unable to sing the verses under the laws of New York she proved herself a finished artist in expression and action.

The Reiff Brothers will open on the Castle circuit on Sept. 29, and will return to the East, then to finish the Proctor circuit.

Charles Leonard Fletcher and Rents Winfield present for the first time in New York the second edition of Mr. Fletcher's novelty. At the Stage Door, at Proctor's Twenty-third Street this week.

Josephine Gassman has returned from Australia after a very successful tour with the World's Entertainers. She has suffered an almost total loss of voice, and is resting in California.

George Hertlie and co. opened their third season in vaudeville in The Cold Deal, or Just Off the Ice, at the Portland, Me., Theatre on Sept. 15, and kept the audiences in roars of laughter throughout the week. In Mr. Neville's co. are Beatrice Temple and Frank Mingay. This was Mr. Neville's twenty-fifth week in Portland, he having been comedian at the Summer theatres for the past two years.

Merry-Go-Round, the new burlesque presented by Al. Reeves' co., was written by Andy Lewis and Aaron S. Hoffman.

Swan and O'Day, who have been laying off for the greater part of the Summer, played at Keith's last week. They will go West in November.

The Marion, Ind., Sunaves will take the road at an early date, playing Indiana cities.

The Bastable Theatre, Syracuse, has changed the policy, and will play vaudeville this week. The bill is led by W. H. Murphy and Blanche Nichols, who open their regular season, and are booked solid until April 12.

The Troubadour Four—Nat Wilson, Harry Thornton, Burt Eaton, and William Fuller—in Odds and Ends from Here and There, are a special feature with Charles H. Yale and Rahney H. Ellis' spectacle, The Evil Eye. They will go to Europe.

The Quaker City Quartette—the Pixel, Harry Brust, Ed Hanson, and H. S. Cannon—have closed fourteen weeks of Summer parks under Manager Gorman, playing six return engagements. Their Winter season will open at Hyde and Behman's, Brooklyn, Oct. 6.

The Empire Comedy Four—Cahill, Havens, Jenny, and Oswald—are meeting with success in their new act. They played for Ted Marks last Sunday at the American, and are this week at the Cook Opera House, Rochester, with Cleveland, Columbus, Scranton and Boston to follow.

Henderson and Ross are at the Empire, Hoboken, N. J., this week.

Rumors were rife again last week concerning troubles and dissensions in the association of burlesque managers. The Empire circuit is said to have declared its intention to withdraw from the combination, and several members are reported to have deliberately booked their attractions in theatres outside of the association.

Weber and Fields are arranging for a benefit for the widow of the late John Stromberg, their famous musical director, and the date probably will be decided upon this week.

Radford and Winchester are doing well at the Circus Carre, Amsterdam, Holland, and will open at the London Hippodrome on Dec. 1 for eight weeks.

Armagh O'Donahoe, Charles B. Lawlor, and others contributed to a successful smoker given at Independence Hall, this city, on Saturday for the benefit of Tom Joyce, the poet of the Sixty-ninth New York Volunteers, who is seriously ill in Bellevue Hospital.

Warren G. Richards, after a successful Western tour, is resting at Worcester, Mass.

Latimore and Leigh opened with the Arnold Stock co. as special vaudeville features at Evansville, Ind., on Aug. 25. This week they are mystifying the public at Little Rock, Ark. They were both initiated in the Fraternal Order of Eagles on Sept. 7 at Little Rock.

The Sisters Howard have returned from a fishing trip at Rockhorn, Ont., where they taught the Indian guides how to sing "In the Good Old Summer Time." They begin their season Sept. 29.

De Kolta, the magician, opened last week at the Eden Musee, and will remain there for some time.

Nat M. Wills is to be starred under Broadhurst and Currie's management next season. He is with the Orpheum Show this season.

The Ramsay Sisters have been engaged for a pantomime in Liverpool.

Walter Wentworth, the contortionist, who has twice made contracts with physicians for the disposal of his remains after his demise, is still alive and well, while the doctors who paid him $100 each for the privilege of setting up his skeleton have passed away.

Charles Gallotti has succeeded in training two ostriches, which he will introduce in his act. He has spent over two years in the task of teaching the ungainly birds, and claims to be the first trainer who has been able to make an ostrich do a satisfactory turn.

Youngs and Brooks are at Woolworth's Roof-Garden, Lancaster, Pa. They played the Duquesne Theatre, Pittsburg, last week.

Walter Stetson will play engagements in and near New York city during October. Last Sunday he played a return engagement at Fort Hamilton, Brooklyn, N. Y., presenting his Irish specialty with success.

John T. Sullivan, who has just recovered from a severe attack of pneumonia, will open his vaudeville season at Rochester, N. Y., on Sept. 29, in Captain Huntington, a new one-act play, by Sidney Grundy.

Lois Fuller, who was to have opened at Hyde and Behman's, Brooklyn, yesterday, cabled from Paris last week that she had met with an accident that would delay her departure for several weeks. John Griffith and Co., in the garden scene from Faust, has been engaged to head the bill at Hyde and Behman's this week.

Lil Hawthorne arrived in New York last week on a four weeks' visit to her relatives. Her time is all booked in England for a long time ahead.

The Actors' National Protective Union gave a benefit at Miner's Bowery Theatre on Sunday evening last for the children of the striking coal miners.

The New London, Conn., Opera House has started off very prosperously under the management of James F. Nolan. He is playing burlesque, vaudeville, minstrel and farce-comedy co.

La Belle Dazie, the dancer, is playing this month at the Central Theatre, Dresden, Germany. She

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will play the Folies Bergere, Paris, during October, and will return home in November, 1903, for three months. She opens in Leipsic, Germany, Jan. 1, 1904, with continental dates to follow. Dazie has lost only six weeks in the past eighteen months.

Dewoda and Dewa are in their tenth month touring Australia and New Zealand under the direction of Harry Richards, their contract having been extended from six months to one year.

Mr. and Mrs. Harry Thorne, with their clever support, Harry Clarke and Mattie Temple, have just concluded most successful engagements at Keith's, Philadelphia; Tony Pastor's, New York, and the New Empire, Hoboken, N. J., and are now en route to the Coast to fill their Orpheum circuit time, commencing at New Orleans, Sept. 29, with the Kohl and Castle and Anderson circuits to follow. They have added two more weeks to their bookings, returning to Tony Pastor's and Hurtig and Seamon's, making thirty weeks in all, up to date.

Owing to sickness, Maud Nugent will be unable to open with the Empire Show at Milwaukee, Sept. 29. Maynard, with his new ventriloquial act, has been secured in her place.

Mrs. J. C. Nugent (Grace Fertig) lost a chatelaine bag containing over $1,000 worth of jewelry one night last week while on her way home from the Orpheum Theatre. Within twelve hours the bag was returned by a policeman, named Edward C. Burk, who refused to accept a reward. Mrs. Nugent visited his home, and insisted upon making his wife a present as a slight appreciation of her husband's honesty.

Fanny Fields writes from London that Louis Bennett has fully recovered her health, and is now on a visit with Miss Fields, who is directing her the eighth of London. Miss Fields will start on the Moss and Thornton tour on Oct. 20, and reports that her act is meeting with its usual success.

The Illinois Sisters will star under the management of Hyde and Behman next season in a farce-comedy founded on their present sketch, The Dancing Lesson, by Mrs. Delacey. They will remain in vaudeville over the rest of this season.

The Bostock Zoological Company will open an indefinite engagement at the St. Nicholas Garden, Sixty-fifth Street, near Columbus Avenue, on Oct. 3. The fifth car of animals arrived last week, and the first consignment of animals arrived last week, and when the whole collection is installed the exhibits will number over one thousand specimens.

The train carrying the Bells-Downs' Circus was run into by a freight train at Cheshaw, near Oklahoma City, on Sunday morning last. Two members of the Co. were killed and about twenty-two were injured.

Rose and Fenton and their vaudeville co. will open at the Orpheum, Brooklyn, on Sept. 29. Julian Rose, John Shearer, the Bloom Brothers, the Rossini Sisters, and Johnson and Rose will be in the co.

Signor A. Rose has added Lotie Gilson and Grace Gardner to their stock. The New Overtoons. They play the Columbia Theatre, Cincinnati, this week.

Frederick Bowhan and Rosa, having closed with The Parisian Widows, will resume their interrupted tour of the vaudeville theatres. Their musical act has been one of the features of The Parisian Widows since the beginning of the season.

VAUDEVILLE CORRESPONDENCE.

BOSTON, MASS.—Wormwood's Dog and Monkey Circus is the chief feature of the long vaudeville bill at Keith's this week, which also includes J. Aldrich Libbey and Katherine Trayer in an operatic melange; Maxwell Lonella, De Comsey Brothers, Clifford and Burkell, F. O. Harrell, Harris and Rosella, Al. Reiff and Lottie Mann, May Evans, Evan and O'Day, Jane Dealy, Eugene O'Rourke, and the Biograph.—Joe Hart, Will is the cashier at the Howard Athenæum, and among the other features are the Four Cohans, Sully Stewart, Dave Fitzsimmons, Fred Stuber, Dolan and Lenharr, John F. Clark, Armstrong and Wright, Perry and Lee, Violet B. Allen, Murphy and Bitter, Max Bitter and Jack Leavitt, Travilla Brothers, Lockhart and Leighton, the Georgia Minstrels, Cushman and Holcomb, Smith and Blanchard, Cogan and Bacon, Will Cheyriel, Smith and Hanchett, and J. L. Harrington, Frank and Ida Williams, and Alice Saba.—At the club with the Knickerbocker Buckingham at the Lenox Club were Lew Dockstader, Dockstader, Corbett, and Bennett and Moulton, Frank Finney, McDonald and Cody, Kipp, Waller and Mayer, the Knickerbocker Quartette, and Benjamin Hamlin, the Knickerbocker Quartette, and Benjamin and Bonilla.—At the Grand the leading specialties of the week are Smart and Williams, Pepper and Vance, Evans Sisters, the Harpers, Mattie Phillips, Vance and Mack Emerson.—At the Palace the end is Harry Morris' Night on Broadway, presenting a change from the usual vaudeville attractions.—The vaudeville bill at Austin and Stone's includes the Allentown Trouge, Rose Meredith, Sisters Holland, Orde and Reeves, the Sandow Five, Cora Chevalier, Regent and Lynch, Pell H. Morton, Wilfrid and Morton, Juniper and Robinson, Cavanagh and Hamilton, Julia Crosby, Ellis and Raymond, Minnie Robertson, Smith and Barman, Ida Lawrence, and Elmer Terry.

JAY BENTON.

PHILADELPHIA, PA.—Keith's (23-27 opening) is a pleasing array of novelties to the usual big vaudeville sum. The Two Leil Troupe is worthy of special mention. Will H. Cressy and Blanche Dayne, Stuart Barnes, Albert L. Guille, Four Cohans, Daly and Devere, Wood and Wood, Tackley and Dunnell, Marshall and Lane, Tom Moore, Mills and Boecher, Martinez Bennett, and the biograph make up the bill.—Trocadero 22-27 has the New Henry Show. Ellsworth and Burt, Mitchell and Cain, Allano and Hanworth and Hall, Holley and Meehan, Cromwell and Hunter, and Glen Holly Trio complete the olio; business large since the opening of the season. Coming 29, The Devil's Daughter.—The Lyceum has a good card 22-27 in Vaughan Glaser's Crocker Jacks. The olio introduces Bob Manchester's Crocker Jacks, The olio introduces Bob Manchester's Crocker Jacks, The olio introduces Florist, Collins and North, Bob Van Osten, Kelly and Florist, Collins and North, Bob Van Osten, Kelly and Adams, the Ghoschers, Harvey Parker, and the Mayo Sisters; large patronage. Dainty Duchess Co. 29.—The Star 22-27 have one of the best cards of the season in the Rents-Santley co. coming here for many years and always keeping faith with its patrons by giving a good bill. The olio presents Charles Robinson, Lottie Elliott, Morse and McKibbin, Nina Bartelmi, James and Sadie Leonard, Emerald Sisters, John Lyons, Herr Neuman, the Ping Pong Girls, Bachelor Belles, and Physical Culture Cops; business large. Bon Ton Burlesquers 29.—The Arch Street Museum 22-27 has Rube Waddell, Charles E. Welch, Gilson and Perry, Fiesie Coy, James and Davis, Weymouth and Brown, Caroline Montell, and Masso and Masso; business large.

S. FERNBERGER.

JERSEY CITY, N. J.—Bon Ton (Thomas W. Dinkins, manager): A fine bill was offered 15-20 to big business. Appearing were Edmund Hayes and co. in A Wise Guy, Melville and Stetson, Ed Latell, Cadieux, the Tanakas, Kathryn Hayes, Hattie North, Cornelia and Melrose, and the vitagraph.—Washington Park (R. Bernstein, manager): Appearing 18-20 were the Three Shamrocks—Gordon, Videca and Haverty—Snyder and Buckley, Fialkowsky, Marie Rogers, Pussy and Platt, Al. Burton, Margaret Scott, and the vitagraph.—Items: Joseph Meyers, formerly advertising agent of the Bijou here, has been secured for a like position at the Empire, Hoboken. Ed Junker, formerly of this city, is orchestra leader at the same house.—Dr. E. H. Weiss, formerly a dentist here, has adopted the vaudeville stage as the Lowe-Hughes Trio of Musicians, now playing the Orpheum circuit.—Booked at the Bon Ton 22-27 are Francesca Redding and co., Matthews and Harris, Johnson, Davenport and Lorello, John Healy, the Wormwood Comedy Four, Ready and Currier, Gorman and West, Ed Foster and his dog, and the vitagraph.—Booked at Washington Park 22-27 are Harry Le Clair, John Mayon and co., May Yvonne, the Norrises, Miles and Raymond, Bush and Gordon, Josie O'Blainey, and George Davies.—A son was born to Mr. and Mrs. Henry Wolfe on Sept. 16. Mr. Wolfe is advertising agent at the Bon Ton.

WALTER C. SMITH.

PROVIDENCE, R. I.—Keith's (Charles Lovenberg, resident manager): After a highly successful twenty-three weeks' season of stock, vaudeville was resumed at this house 15, and business continued very large. The auditorium, newly carpeted and dressed with new draperies, looks very handsome. The bill 15-20 was headed by Wormwood's Monkey Theatre. Milton and Dolly Nobles were again seen in their charming sketch, Why Walker Reformed, and Stuart Barnes scored with his bright monologue. One of the biggest hits of the week was made by the Holland Troupe. Other features were the Four Garcapys, Albert L. Guille, Dailey and Vokes, Tom Moore, Ford and Cantwell, the Three Bennetts, the Althea Twins, J. Warren Keane, and the biograph. For 22-27: Amelia Summerville, the Harrigan Fellows, Burkhart, Gorman and Kelley, Frank Bell, Stella Doty and Co., the Three Livingstons, Klein and Clifton, Aerie Dagwell, Provo, the Brittons, Hellman, and the Edmunds-Quintanister. (Owen H. Batchelder, manager): For 15-20 Fred Irwin's Big Co. appeared in an unusually strong entertainment, and did a large week. Among the novelties were the Three Rosetys in a musical act and the Salvagni Troupe of Whirlwind Dancers. Others were Hinson Sisters, Lester and Dorcas, Ollie Young, Bessie Sidney, Lester and Curtain, the Waldron Brothers, and the Rose City Quartette. The Rose Hoods 22-27.

HOWARD C. RIPLEY.

DETROIT, MICH.—The Avenue had for chief attraction 15-20 Adgie and her Lions. The Ladders Sensation Quartette played remarkably well. Stuart Barnes was forced to encore and responded with a monologue. Others were Lillian Wright, Frank and Joe Leture, held over in their pretty musical sketch. The Latters had a funny pantomime. Bessie Dashaway and Lillian Wright were clever in clog dancing. A marvelous performance was given by the Six Mascagnos. Conley and McDonald had a talking act that was flashy and witty, and the vitagraph closed the bill.—Lockhart's elephants were on view at the Temple 15-20. Cole and Johnson occupied a prominent place with their musical turn. The Georgia Minstrels, by McIntyre and Heath, was very amusing after Last Rehearsal, presented by Lewis McCord, Martin Darnell, and Maude McKnight, was clever and effectually pulled. Lew Dally had an assortment of new jokes and songs. Amelia Summerville exhibits talent in An Afternoon Tea, a lively little satire on society. The Hanvey sustained their high class reputation. Elizabeth Knight added to her popularity with her sweet contralto voice. The Meier Sisters danced and fenced cleverly.—The Empire showed The City Club 15-20. Ollo: Jeanette Pierce, Lillian Thorndyke, Rose Carlin, Ella Gilbert, Ada Lane, Al. Hawthorne, and Frank Burt.

A. FRANCIS.

BUFFALO, N. Y.—The Lafayette had good houses week 15 with the Rose Hill English Folly co. The burlesques seemed to please the audiences greatly. Ollo: Catherine Rowe Palmer, Nolan and White, Rice and Elmer, Wheeler and Holland, Gregory and Burnett, and Barry and Hughes. Rice and Barton, Fazale De Costa, and Franklin Haines also contributed to the fun. The Transatlantic Burlesquers 22-27.—Shea's entertained packed houses 15-20, and presented an excellent bill, headed by Mlle. Lenz, and Adams Cotton in The Cycle and the Lady, which drives three versatile people an opportunity to show their talents as impersonators and fun makers. It their talents as impersonators and fun makers. It proved to be one of the best acts of the season in some time. Hal Merritt, with his wife vocally assisting, was also a leading feature, and made good as usual. The Four Keltz had been seen at this house several times before, and lost none of its popularity. Others were Nora Bayes, Lawrence and Harrington, O'Brien and Havel, the Howard Brothers, Swan and Rambard, and the Mutoscraph. Arthur and Jennie Dunn 22-27.

JOSEPH O'CONNOR.

ST. LOUIS, MO.—The Columbia had the best bill of the season 15-21. Marshall P. Wilder who, unfortunately for St. Louisans, does not get out here often enough, had a bright monologue. Gracie Emmett and Co. scored with her comedy, Mrs. Murphy's Second Husband. Lew Hawkins, a great favorite here, was enthusiastically received. Mabel Ott and co. presented a funny sketch, Helen to a Pickle. Pip Adler was well liked. Wilson and Rankin Winter had a good singing act. For 22-27: Mang Tom Trio, Clara Ballerini, Hosier and Davis, Professor Ballerini's dogs, Brennan and Martini, Edith Richards, the kinodrome, J. K. Emmett and Anna Marriland, the Rooney Trio, Gardner and Vincent, George W. Moore, Hays and Fiske, Marino and Dean, and Burnese Acrobatic Troupe.—The Standard is doing the usual big business. The World Beaters gave satisfaction 14-20. For 21-27 The American Burlesquers, headed by W. B. Watson. Ella Shields and Backdrop Sisters have good specialties.

J. A. NORTON.

CLEVELAND, O.—Empire (L. M. Hirck, manager): Continues to large patronage. Bill 22-27 includes Al. Leech and the Three Rosebuds, Cole and Johnson, Mitchell and Carlisle, Blackman and Burns, Johnson, Mitchell and Carlisle, Blackman and Burns, and Lenny Mitchell.—Star (Drew and Campbell, managers): The Transatlantic Burlesquers did big business 15-20, and are followed by The City Club 22-27, with Graves and Green, Rose Carlin, Hawthorne and Burt, Reif and Gilbert, the Three Lane Sisters, and Jeanette Pierce.—Frank C. Bostock closed a successful Summer season at Manhattan Beach 21, going direct to New York for a long engagement.—Chutes Palm Gardens (D. J. Mullin, manager): The Dorothea Sisters, Maher and West, Anna Lounberg, and Clara Hanley 15-20.

WILLIAM CRASTON.

KANSAS CITY, MO.—The regular season at the Orpheum opened 21, and will continue for thirty-four weeks. Martin Lehman will continue as house and manager of the house, Lee Haney will be assistant manager, Henry G. Sonnenberg treasurer, and Walter Downe assistant treasurer. The house has been newly decorated and painted, and presents a very pleasing appearance in its new garb. Some changes will be inaugurated this year, the chief one being daily matinees, a new departure for Kansas City. Another change will be a straight performance without any intermission. Bill for opening week: Johnstone Bennett and co., Sparrow, George W. Day, Hickey and Nelson, Abramoff, Ciandlo and Decker, Leon, Bara and Zara, Irene Franklin, and the kinodrome.

D. KEEDY CAMPBELL.

WASHINGTON, D. C.—Business at Chase's has assumed gigantic proportions again thus early in the season, and packings are for days ahead. Last week's bill was a "corker." The bill week 22-27 includes Pirani-Dolan and Lambert in Taking Chances, Joseph Maxwell and co. in The Fire Chief, Tom Ecke' Motor Cycle Riders, including Stone, Judge and Armstrong, and Lottie Brandon; Silvers and White, Edward Gray, Snyder and Buckley, and Elisabeth Murray.—At Kernan's Lyceum the card 22-27 is The Moonlight Maids' Burlesque co. in A Day and a Night. In the co. are Williams and Adams, Craig and Ardell, Frey, Allen and Evans, Sisters Walker, Tena Haskon, and the Hargens. Gay Morning Glories 29-Oct. 5.

JOHN T. WARDE.

TORONTO, CAN.—Shea's (M. Shea, manager): Good bill 15-20, when Eugene O'Rourke was the headliner in Parlor A. Others were Scott and Wilson, McCabe, Sabine and Vera, Raymond Teal, Howard and Bland, the Sisters Macarte, Lew Bloom, and A Fairy Serenade, in which were Oliver T. Holden, Winifred Florene, Jennie Farron, and Marion Newkirk. The kinetograph was also a feature.—Star (F. W. Stair, manager): Clark's New Royals 15-20; good business. Ollo: The Crawford Sisters, Bartell and Reynolds, Burgess, Smith and Burgess, Will H. Armstrong, the La Valls, and Kelley, Davis and co.

STANLEY McKEOWN BROWN.

NEWARK, N. J.—Proctor's programme 15-20 proved a drawing card. The American Four made fun in Scenes in a Restaurant. Isabelle Sarger sang pleasingly. Daly and Devere's Irish Comedy sketch scored. Other contributors were Fletcher and Winfield, Campbell and Dare, Leon and Adeline, the Mount Comedy Four, the Keeley Brothers, and the kalatechnoscope.—Waldmann's offering 15-20 was Rose Sydell's London Belles to S. R. O., and they earned the money. The olio included Anderson and Wallace, the Musical Bells, Washburn and Grant, Ruth Denver and co., James Lo Clair, Hart, Austin and Mayo, Gilmore and Celeste, and Campbell and Weber. Hyde's Comedians 22-27. C. L. NELSON.

CINCINNATI, O.—The bill at the Columbia 14-19 included the Mong Toon Trio, J. K. Emmett, assisted by Miss Morland, in Artie's Dream; George B. Alexander and Olive Kerr, Phil and Nettie Peters, the Yankee Comedy Four, Charles Keana, Crawford and Stanley, and Louise Brehany, who was out of the bill part of the week owing to illness.—The Tiger Lillies at People's 14-19 gave one of the best performances of the season. In the olio were McKee and Wyatt, Black and Cooper, the Decano Brothers, Cooper and Reynolds, the Garrity Sisters, and the Three Pelos.

NEW HAVEN, CONN.—Poli's Wonderland (S. Z. Poli, manager): The bill 15-20 was an excellent one, in which Flo Irwin was featured in Caught With the Goods. Walter Hawley ably assisted, and the sketch made a hit. Miss Irwin sang several new coon songs with the energy and effect of her famous sister. J. C. Nugent and Grace Fertig were seen in The Absent-minded Beggar. Others were Belle Hathaway and her trained baboons and monkeys, May Alpine, Howley and Leslie, Pauline Saxon, and Gorman and Prentice.

JANE MARLIN.

ALBANY, N. Y.—Gaiety (Agnes Berry, manager): Dainty Paree did big business 11-13. The Lesnie Sisters, Fritz Martin, Ella La Tosca, Bannister, Stillwell and Schaefer, Fred and Grace Gardner, and Gilbert and Hanney were the cause of it all. Harry Hastings' Bowerymania comes 15-17 and proved before large crowds that it is one of the best combinations on the road. The list included Adelina Beattina, Reed's Serenaders, Hayes and Wynne, Willis and Rogers, Nellie Burt, Palmer and Harvey, and John A. West. The Devil's Daughter 18-20. CHARLES H. PHILIPS.

BALTIMORE, MD.—Manager Keenan has The Gay Morning Glories at the Monumental in A programme which is an improvement over that of last season. A new farce-comedy takes the place of the old first part and burlesque. The Crocker Jacks will follow, continuously in the title of a burlesque presented at the Odeon. The co. has been augmented by the addition of several new members.

HAROLD RUTLEDGE.

SPRINGFIELD, MASS.—The Nelsons opened with a strong bill 15, the Elmore Sisters and Lottie Gilson being headlined. The former, with the help of the stage force, gave an episode in the life of The Dangerous Mrs. Dabney, and the latter stage with dash and vim. Fyne and Dandy, Neville and Webber, Nonon and Nonon, and Murphy and Slater paved the way to the eruption of Mont Pelee, which was a feature of the biograph.

EDWIN DWIGHT.

ST. PAUL, MINN.—Star (Miller and Wittig, lessees; M. H. Hayes, manager): Week 14-20: Frank H. Carr's Thoroughbreds; crowded houses; good performances. Ollo: Franklin Hardman, Cleveland and Mossberg, Waldmere and Flynn, Healy and Fenneau, Polk and Trask, and the Empire City Quartette. Al. Reeves' co. 21-27. GEORGE H. COLLARAVE.

MILWAUKEE, WIS.—Star (F. R. Spettman, manager): Fred Irwin's Show Burlesquers 14-20 to crowded houses. The co. showed Curtis Dewitt, Rieka and King, Valmore and Horton, McCabe and Carew, and Cole and De Leon. The Theatorium 21-27.

CLAUDE L. N. NORRIS.

ROCHESTER, N. Y.—Cook Opera House (G. H. Moore, manager; W. B. McCallum, resident manager): Business continued 15-20 with Valeska Bergere and Robert and Lynn, the Three Vonnegys, Kelly and Kent, O'Brien and Buckley, the Reader Trio, Little Ede, the Carrollas, and Billy Link. Week 22-27: McIntyre and Heath, the Meleni Troupe, Lewis McCord and co., Katheryn Osterman, the Nip Brothers, Paul Stephens, Grant and Grant, the Major Sisters, and Kenyon.—Empire (Harry C. Jacobs, manager): Holden's Knickerbockers to good houses 15-20, presenting Wine, Woman and Song. Frank Finney, Mlle McDonald, Walter and Magill, Sansone and Delila, Thad Packard, Clyde Darrow, Allene Viscount, and Charles Dell. Clark's Royals 22-27.

LANCASTER, PA.—Wentworth Building Roof-Garden (John E. Brendle, manager; George K. Engle, associate manager): Still pleasing and business large 8-13: Edmund Hayes, John C. Davis, Katheryn Mayon and Addie Palmer in A Wise Guy, sang and strongly, and George C. Davis, Hart, Dick and Alice McAvoy, Hill and Whitaker, Edward Hart and Miss Bates, and George Yeoman also ran well. Charles K. Gamperle and co., the Five Nonons, the Carter-De Haven Trio, Joe A. Hardman, Tom Almond, and Talbot and Rogers proved a pleasing bill, and large houses ruled 15-20. For 22-27: Mansfield and Wilbur, Mr. and Mrs. Robyns, Burton and Brown, Young and Brown, Gavin and Platt, and Haight and Dean.

SCRANTON, PA.—Dixie Theatre (Henry F. Dixie, lessee and manager): Week 15-20: Gorman, Amata, Paul Stephens, the Three Keatons, Hedrix and Prescott, Fred Urban, Mr. and Mrs. Darrow, Shannon and Wallace, and the vitagraph; business good.—Star (Alf G. Herrington, manager): The Crocker Jacks 15-17; business excellent; good co. Ollo: The Mayo Sisters, the Cloctons, Kelly and Adams, Collins and Nath, and Fiorini. The Bohemian Burlesquers 18-20. The Rambler 22-24. The Devil's Daughter 25-27.

YOUNGSTOWN, O.—Idora Park (Edward Stanley, manager): Week 8-13: The Fraser Trio, Edith Doyle, Cameron and Florence, and Fred T. Hartz. Owners have decided to operate the park until 20. Tozy and Minnie Bernard, the Medas, the Knight Brothers, and Ida Melville and co. appeared 15-20 to good business. Miss Melville made a great hit.—Park Theatre (Sol Meyers, manager): Season begins 29 with the Three Dumonds, Delmore and Lee, Dorothy Neville and John Webster, Montrell, Nora Bayes, the Four Sullys, Belle Hathaway, and the vitagraph.

SAN FRANCISCO, CAL.—The usual fine specialty bill packed the Orpheum 15-20. Principal features were the Four Madcaps and Marcel's living art studies. The Three Millettis were an additional attraction.—Chutes: The bill was good 15-20, and included Lew Wells, Florence Holman, the Wanzer Brothers, Gallando, Davis and De Reardo. Hardy Downing loops the loop at 5 and 11 daily.—Midway Plaisance: Little Egypt is still the main attraction, supplemented by a sketch, in the shape of Jack the Ripper, in which Matt Trayers has the leading role.

ATLANTA, GA.—Bijou (Henry De Give and Jake Wells, managers): This house opened 15-20 to S. R. O. Bill: Felix and Barry, Crane Brothers and Belmont, Arthur Buckner, Eugenia Gomez, the Broadway Trio, the Sisters Gebert, and the Tanagra.—New Star (John R. Thompson, manager): Despite strong opposition this house did and business 15-20. Bill: May Porter, the Darling Sisters, Conley and Moore, Weaver and Lambert, Roy and Harry Seymour, Florence Moore, the Five Bezos, the Lowman Sisters, Eddie La Rose, Charlie Boyd, Anita, Lillian May, and George Harris.

INDIANAPOLIS, IND.—Grand (Shafer Zeigler, manager): For 15-20: Mr. and Mrs. Nell Litchfield gave a comedy sketch in which Mr. Litchfield's portrayal of the country selectman was a strong hit. The Columbian Trio received much applause and deserved it. The Four Marinettis were clever gymnasts. Flinn and Remington contributed their share of amusement. The Ricochets, Boothbys showed well-trained horses and dogs. The biograph also ran.—Empire (Charles Zimmerman, manager): Watson's American Burlesquers 15-20; good houses.

PATERSON, N. J.—Bijou (Mrs. Ben Leavitt, manager): Vanity Fair 15-20 to good houses. Rose Sydell's London Belles 22-27.—At the big carnival which closed a ten days' engagement here the principal attraction was Barlow's Minstrel co., which turned hundreds away. The following people appeared to advantage: Riley and Nibio, Dameo Roach, Billy Naemyth, the Santa Brothers, James Weitzel, Joseph Sohmers, and Frank Bennett. Pop Barlow and Johnny Van are the proprietors.

NASHVILLE, TENN.—Masonic Theatre (Jim. T. J. Boyle, manager): This house was opened 15-20 with a refined vaudeville show which is pleasing fair houses. The numbers consist of Sherman and Forrest in Last of the Regiment, Van Fleeson, Downey and Vennetia, Delphino and Delmora, Tercat, the Taylor-Richard co. in Wanted a Stenographer, May Walsh, and Clayton White and Marie Stuart, who headed the bill.

WORCESTER, MASS.—Park (P. F. Shea, and Al. T. Wilton, lessees and managers): The Barrows-Lancaster co., the Deer Family, Artie Hall, Columbian, Allen and Delmain, Sophie Burnham, Johnson and Wells, and Ed Esters 15-20; good business. For 22-27: Fiddle Dee Dee, with Rice and Cady, Dorothy Drew, Alf Anderson, John G. Sparks, Bobby North, Harold Hoag, Henrietta Lee, Charles P. Morrison, the Cardownie Sisters, and the Newsboys' Quintette.

SAGINAW, MICH.—Jeffers (T. D. Bamford and Sam Marks, managers): Week 8-14: Bonnie Thornton, Will H. Fox, the Lefebre Saxophone Quartette, Julian Rose, Gallagher and Held, Bailey and Madison, and the vitagraph; excellent business. Week 15-21: Mr. and Mrs. Edward Esmonde, Spencer Kelly, the Sully Family, Raymond and Caverly, John E. Harty, Trask and Gladden, Kelly and Kelly, and the vitagraph.

FALL RIVER, MASS.—Casto (Al Haynes, manager): This cosy little theatre opens for the season 22-27, and Manager Haynes furnished a strong bill to begin the season. Harry Lacy and co. in Bob Rackett's Pajamas head the bill, followed by Bettina Gerard, the Brittons, the Twin Nixes, Lynn Welcher, Barrows and Travers, Lester and Anger, and Jocleon and Moore.

HALIFAX, N. S.—Academy of Music (J. D. Mod-

SIE HASSAN BEN ALI'S ARABS

APPEAR IN A NEW ACT.

The following paragraph appeared in the Manchester, N. H., DAILY MIRROR, Sept. 10:

"Take Notice: Be Good to Yourself.

"Everybody in Manchester, with the slightest desire to be ranked as a Sportsman, will chest himself if he fails to see the marvelous Arab acrobats who perform at the Opera House to-night, for the last time in Manchester, in the last act of 'Lost in the Desert.' Even the word marvelous quite fails to fittingly classify the work of these seven men and a boy. You who have seen the best men in the circuses, the vaudeville or an minstrel attractions for twenty years past, have seen nothing to equal this almost inconceivable act; nothing to approach it.

"It would be hard to describe it, but there is one of the Arabs, the oldest of the party, and a man of perhaps middle age, who does then once supports the seven others in the air. The most interesting of their acts, however, is a mixing of loops and turnovers at the close of the act. One of the men turns somersault twice backwards.

"The effect of the act last night was to bring a small audience to its feet, and such applause has never greeted an acrobatic act in Manchester since time began. 'Lost in the Desert' was temporarily suspended.

"No matter whether you like melodrama or not, if you like a show of physical strength and agility, with some of the silliestness of counterfeit turns, don't fail to see the Arabs this evening."

Sie Hassan Ben Ali has several other troupes in hand for those who wish to strengthen their programme with acts that have never failed to create a sensation.

Address 117 West 125th St., New York.

ello, manager): The Wills Brothers opened to fair Atlantic City 15 to crowded house. The Provincial Exhibition opened 16, and 40,000 people attended. The bill included a cycle whirl, Charley White, the Toddle-Juggo Family, the Marvellos, the Waldo Sisters, Hill, wire walker, and Hard's spectacle, the Bombardment of Alexandria.

READING, PA.—Bijou (Updegraff and Brownell, managers): Scribner's Monday Musical attempted large houses 11-13. Ollo: Billy Johnson, the Gaudsmith Brothers, Cooper and Schall, John and Lilly Hoover, and the Leslie Brothers. Wine, Women and Song 15-17. Ollo: Ellie, Vida, Gaffy and Shady, the Yale Duo, Bennett and Rich, Bonita, and Alice Carolyn; performance good; houses large.

LOS ANGELES, CAL.—Orpheum (Eric Pelloch, manager): For week 8-13 Harry Thompson kept every one amused, as also did Carroll Johnson, Mattie Keenan and co., Mossing's Entertainers, Fisher and Clark, Bluer and Moore, Barry and Halvers, and Smith and Fuller.—Chutes (Babyauer and Deutz, lessees): Bill 7-13: James J. Mackay, Fay Bainter, W. F. Kent, Coleman and Meeks, and the vitascope.

NEWDAM, MASS.—Lake Nignor Park (D. J. Sprague, manager): Larkins and Patterson's Colored Comedy co., including Sam Cousins, John Larkins, Dora Patterson, and Billie Bradley, pleased large audiences 1-6. The All-Americans Banner Vaudeville co., including Stewart, the Dancing Hoosds, Ed and Nettie Mann, the Mayos, and Wilson and Leicester 6-13.

WATERBURY, CONN.—The Jacques (Jean Jacques, manager): Jane Courthope, assisted by Charles Forrester, in The Lady and the Cowboy, the Mysterious De Blois, Warren and Blanchard, Orville and Franks, the Musical Johnstons, Ed F. Reynard, O'Rourke and Burnette, and Cogan and Bacon filled the house 15-20.

BRIDGEPORT, CONN.—Poli's (S. Z. Poli, manager): Francesca Redding headed the bill 15-20 in Her Friend from Texas. Others were Waterbury Brothers and Tenny, the Adonis Trio, the Whangdoodle Quartette, John Healy, Johnson, Davenport and Lorella, the Twin Nixes, and the vitagraph. Edmund Hayes and co. 22-25.

PORTLAND, ME.—Family Theatre (James E. Moore, manager): An excellent bill 15-20 packed the house. Louise Montrose headlined, being followed by the Melrose Brothers, the Hernandez Three, Fred Stuber, George Neville and co., Thomas, Felton and Howard, Armstrong and Wright, and the biograph.

WILMINGTON, DEL.—Dockstader's (W. L. Dockstader, manager): Ward and Curran, Mr. and Mrs. Arthur Young, George Abbott Davison and Inez Macumber, Le Clair, the Walshes, Edwin Gory, Maud McIntyre, Dunkirk and Rich, and Bryan and Nadine 15-20; large audiences.

HOBOKEN, N. J.—Empire (J. F. Quinn, manager): Mr. and Mrs. Harry Thorne and co. in An Uptown Flat headed the bill 15-20. Others were Turner's Picks, Vernon, Julian Rose, Wolf and Milton, Willis and Hassan, Evans and St. John, Mortimer Bennett, and Mills and Boecher; crowded houses.

COLUMBUS, O.—Bill at Empire 15-20: Lavender and Tennyson, Whistling Tom Brown, the Young America Quintette, Mr. and Mrs. Mark Murphy, Gardner and Vincent, Mark Sullivan, Prenselli and Lewis, and Pheno; good business.

PITTSBURG, PA.—Academy (Harry Williams, manager): Harry Bryant's Burlesquers 15-20.—Duquesne: Week 15-20: Edith Helena, the Juggling Normans, Youngs and Brooks, Lesslie, Simmons and White, Delmore and Lee, Laney Haskell, Mr. and Mrs. Perkins D. Fisher, and Fanny Rice.

SEATTLE, WASH.—The Madison (Monroe and Barnett, proprietors): Good business 7-13 with Venita, Summers and Winters, Nellie Gorin, Alma Rosalie, Walter Reed, Frances Gibson, Edwin R. Lang, and the vitagraph. Isham and Davis' Octoroons 14-20.

OAKLAND, CAL.—Broadway (A. B. Peck, manager): Good business 9-14 with the Bowsir Sisters, the Maxhams, Sid Baxter, Al. Cliff, and Merrill and Earl.

PAWTUCKET, R. I.—Gaiety (Byrnes and Saunders, managers): Opened 15-20 with Warner and Gardner, Alice Thornton, Athese and La Brant, Ida Dodge, Lew Metler, and the Brothers Burke; S. R. O.

MADISON, WIS.—Plom's Theatre opened 15 with the Three Schuyler Sisters, the Two Mexicans, Mamie Harnish, the Robinson Twin Sisters, Martin and Ridgeway, and Gilbert and Stone.

PORTLAND, ORE.—Shield's Park, the first successful Summer open air vaudeville theatre ever operated in Portland, closed for the season 14.

MINNEAPOLIS, MINN.—Al Reeves' co. were at the Dewey 14-20. Fred Irwin's Majestics 21-27.

VAUDEVILLE PERFORMERS' DATES.

Performers are requested to send their dates well in advance. Blanks will be furnished on application. The names of performers with combinations are not published in this list.

AMETA—Empire, Columbus, 23-Oct. 4.
Abingdon Troupe—Austin and Stone's, Boston, 22-27.
Adler, Flo—O. H., Chicago, 22-27.
Allen, Sol—Proctor's 125th St., N. Y., 22-27.
Aldrich, Charles T.—Wonderland, Detroit, 22-27.
Allen, Violet S.—Howard, Boston, 22-27.
Allen and Delmain—Nelson Theatre, Springfield, Mass., 22-27.
Ariel—Street Fair, Port Plain, N. Y., 22-27.
Armstrong and Wright—Howard, Boston, 22-27.
Avery and Hart—Hurtig and Seamon's, N. Y., 22-27.
Ballays, The—Keith's, Providence, 22-27.
Baldwin, Prof.—Nickelodeon, Boston, 22-27.
Ballerini's Great Dogs—Columbia, St. Louis, 22-27.

Bellclaire, Chas.—Columbia, St. Louis, 22-27.
Bell Boy Trio—Bon Ton, Jersey City, N. J., 22-27.
Bennett, Richard—Keith's, Philadelphia, 22-27.
Bennett, Wyoming—Proctor's, N. Y., 22-27.
Bennett and Travers—Chase, Fall River, Mass., 22-27.
Bennett-Lancaster Co.—Orpheum, Brooklyn, N. Y., 22-27.
Bernard, Martinez—Keith's, Phila., 22-27.
Bell Boy Trio—Keith's, Providence, 22-27.
Bellman and Moore—Keith's, Boston, 22-27.
Bergen, Valerie, and Co.—Temple, Detroit, Mich., 22-27; Bijou, Columbus, 28-Oct. 4.
Bert and Lottie, Company, Scranton, Pa., 22-27, Cook O. H., Rochester, N. Y., 28-Oct. 4.
Bessey, Maud—Proctor's, N. Y., 22-27, Empire, Cohoes, 28-Oct. 4.
Bixley, Harry, and Flora—Empire, Glasgow, 22-Oct. 4.
Blackwood, Katherine—Wonderland, Detroit, 22-27.
Bloom, Lew—Bon's, Buffalo, N. Y., 22-27.
Bowe and Wilbur—Waldmann's, Newark, N. J., 22-27.
Brandon, Lottie—Chase's, Washington, D. C., 22-27.
Brennan and Martell—Columbia, St. Louis, 22-27.
Britton, The—Casto, Fall River, Mass., 22-27.
Brothers Beggs—Temple, Detroit, 22-27, Cook's O. H., Rochester, N. Y., 28-Oct. 4.
Brown, Harry Eugene—Keith's, Boston, 22-27.
BROWNE, WHISTLING—Empire, Pittsburg, 22-27, Orpheum, Kansas City, Mo., 28-Oct. 4.
Bruning Sisters—Proctor's 23d St., N. Y., 22-27.
Buckley and Clifton—Haymarket, Chicago, 22-27.
Burbank, Arthur—Bijou, Birmingham, Ala., 22-27.
Burke, Jack—Olympic, Chicago, 22-27.
BURKHARDT, LILLIAN—Arch Street Museum, Phila., 22-27.
BURNHAM, LILLIAN—Keith's, Providence, 22-27, Marion Music Hall, N. Y., 28-Oct. 4.
Burton, Sophie—Bastable, Syracuse, N. Y., 22-27.
Burns and Brooks—Woolworth Roof, Lancaster, Pa., 22-27, Percy's Theatre, Germantown, 28-Oct. 4.
Bush, Frank—Temple, Chicago, 22-27.
Cahill, Billy—Keith's, N. Y., 22-27.
Calhoun and Tyce—Keith's, N. Y., 22-27.
Carmencita—O. H., Chicago, 22-27.
Carroll, Johnnie—Hyde and Behman's, Brooklyn, N. Y., 22-27.
Castellat and Hall—Proctor's, Newark, N. J., 22-27.
Carroll and Arnold—Casino, Boulogne Sur Mer, France, 15-30.
Cavanagh and Hamill—Austin and Stone's, Boston, 22-27.
Chester, Mlle.—Hippodrome, London, Eng., Sept. 8-Oct. 31.
Chevalier, Corp.—Austin and Stone's, Boston, 22-27.
Cherriel, Emile—Howard, Boston, 22-27.
Clark, John F.—Howard, Boston, 22-27.
Clarke and Temple—Orpheum, New Orleans, 28-Oct. 4.
Claudius and Corbin—Majestic Temple, Chicago, 22-27.
Clayton, Jenkins and Jasper—Haymarket, Chicago, 22-27.
Clayton, Jessie—Haymarket, Chicago, 22-27.
Clifford, Billy—Haymarket, Chicago, 22-27.
Clifford and Hall—Keith's, Boston, 22-27.
Cogan and Bacon—Howard, Boston, 22-27.
Cole, Dollige—Casto's, Lawrence, Mass., 20-26, Casto, Lowell, 27-Oct. 2.
Collins and Madell—Haymarket, Chicago, 22-27.
Cook and Brown—Austin and Stone's, Boston, 22-27.
Conroys, The—Howard, Boston, 22-27.
Cook and Sonora—Hyde and Behman's, Brooklyn, N. Y., 22-27.
Cortheut, Jessie—Odeon, Cincinnati, 15-28, Empire, Columbus, O., 29-Oct. 5.
Cot, Fiquis—Arch Street, Museum, Phila., 22-27.
Crawford, Edna Archer—Proctor's 58th St., N. Y., 22-27.
CRESSY, WILL, AND DAYNE, BLANCHE—Keith's, Phila., 22-Oct. 4.
Crosby, Julia—Austin and Stone's, Boston, 22-27.
Cullington, Wm.—Proctor's 58th St., N. Y., 22-27.
Cunningham and Smith—Bastable, Syracuse, N. Y., 22-27.
Cuttys, The Four—Keith's, N. Y., 22-27.
Dagwell, Aarie—Keith's, Providence, 22-27.
D'Alvini, Magician—Proctor's 23d St., N. Y., 22-27.
Daly and Devere—Keith's, Phila., 22-27.
Daly, Lizzie and Viola—Haymarket, Chicago, 22-27.
Dandy, Jess—Keith's, Boston, 22-27.
Darnay, Mr. and Mrs. Stuart—Bijou, Atlanta, Ga., 22-28, Bijou, Birmingham, Ala., 29-Oct. 4.
Davis, Will Thompson—Casto, Fall River, Mass., Oct. 6-11.
DAVIS AND MACAULEY—Crescent, Mich., Aug. 24-Sept. 28, Alhambra, Milwaukee, 29-Oct. 4.
Davis, George C.—Street Fair, Fort Plain, N. Y., 22-27.
Day, Geo. W.—Orpheum, Omaha, 28-Oct. 3.
Day, Jessie—Olympic, Chicago, 22-27.
De Biere—Poll's, Bridgeport, 22-27, Bon Ton, Jersey City, N. J., 29-Oct. 4.
De Courcey Bros.—Keith's, Boston, 22-27.
De Forrest and Ward—Proctor's 23d St., N. Y., 22-27.
Delberg, Mabel—Proctor's 23d St., N. Y., 22-27.
Delkase—Arch Museum, Phila., 22-27.
Delroy-Debrimont Trio—Hopkins', Louisville, Ky., 22-27.
Desmond Brothers—Olympic, Chicago, 22-27.
Dexters, The—Nickelodeon, Boston, 22-27.
Dillon Bros.—Haymarket, Chicago, 22-27.
Dodd's Dogs—Haymarket, Chicago, 22-27.
Dolan and Lenharr—Chase's, Washington, D. C., 22-27.
Downs, T. Nelson—Casino-de-Paris, Paris, 30-Oct. 31.
Duncan, A. O.—Proctor's 5th Ave., N. Y., 22-27.
Dunn, Arthur and Jennie—Shea's, Buffalo, 22-27.
Duponts, The—Proctor's 23d St., N. Y., 22-27.
Duval—Arch Museum, Phila., 22-27.
Earl and Wilson—Proctor's, Newark, N. J., 22-27.
Eck, Tom—Chase's, Washington, D. C., 22-27.
Eldridge, Press—Proctor's 125th St., N. Y., 22-27.
ELINORE SISTERS—Hurtig and Seamon's, N. Y., 22-27, Poll's, Bridgeport, Conn., 29-Oct. 4.
Ellis and Raymond—Austin and Stone's, Boston, 22-27.
Emmett, Gracie, and Co.—Olympic, Chicago, 22-27.
Emmett and Mortland—Columbia, St. Louis, 22-27.
Emmonds, Emmerson and Emmonds—Duquesne, Pittsburg, Pa., 22-27.
Empire Comedy Four—Cook O. H., Rochester, N. Y., 22-27, Empire, Cleveland, 29-Oct. 4.
Erettos—Orpheum, Brooklyn, N. Y., 22-27.
Ernest, Charlie—Hopkins' Louisville, Ky., 22-27.
Estarbin, Edward—Nelson Theatre, Springfield, Mass., 22-27.
Evans, May—Keith's, Boston, 22-27.
Falardo—Pastor's, N. Y., 22-27.
Fallon and Semon—Hyde and Behman's, Brooklyn, N. Y., 22-27.
Ferguson, R. Y.—Proctor's 58th St., N. Y., 22-27.
Ferrari Duo—So. Africa, Aug. 25—indefinite.
Fields and Ward—Keith's, N. Y., 22-27.
Fields and Wooley—Shea's, Buffalo, 22-27.
Fields, W. C.—Winter Garden, Berlin, Germany, Aug. 15-Sept. 30.
FISHER, MR. AND MRS. PERKINS—Shea's, Buffalo, N. Y., 22-27, Shea's, Toronto, 29-Oct. 4.
Fitzgibbon, Dave—Howard, Boston, 22-27.
Fletcher, Charles Leonard, and Winfield Beste—Proctor's 23d St., N. Y., 22-27, Chase's, Washington, D. C., 29-Oct. 4.
Flood Bros.—Hurtig and Seamon's, N. Y., 22-27.
Flying Ricardo—Parson's, Kan., 29-Oct. 4.
Flynn, Joseph—Duquesne, Pittsburg, Pa., 22-27.
Forrester and Floyd—Diocle's, Scranton, Pa., 22-27.
Foster and Dog—Dewey's, N. Y., 22-27.
Fowler, Ned Howard—Proctor's 125th St., N. Y., 22-27.
Fox and Foxie—Olympic, Chicago, 22-27.
Fox, Will H.—Hopkins' Louisville, Ky., 22-27.
Foy and Clark—Wonderland, Detroit, 22-27.
Fregoric, Claude—Austin and Stone's, Boston, 22-27.
Gardner, Georgia—Proctor's 23d St., N. Y., 22-27.
Gargazys, Four—Keith's, Phila., 22-27.
Garrison, Jules and Ella—Chase's, Washington, D. C., 22-27.
Gavin and Platt—Woolworth Roof, Lancaster, Pa., 22-27.
Gardner and Vincent—Columbia, St. Louis, 22-27.
Genaro and Bailey—Keith's, Providence, 22-27.
Gerald, Florence—Proctor's 58th St., N. Y., 22-27.
Gerard, Bettina—Casto, Fall River, Mass., 22-27.
Gloves, James B. Green—Portland Theatre, Portland, Me., 22-27.
Gilson and Perry—Arch Museum, Phila., 22-27.
Gorman and Lawson—Bastable, Syracuse, N. Y., 22-27.
Grant and Grant—Cook O. H., Rochester, 22-27.
Grant, Sidney—Orpheum, Brooklyn, N. Y., 22-27.
Grapewin and Co.—Keith's, N. Y., 22-27.
Gray, Edward—Chase's, Washington, D. C., 22-27.
Griffin, Gerald—Proctor's 5th Ave., N. Y., 22-27.
Griffith, John—Hyde and Behman's, Brooklyn, N. Y., 22-27.
Guille, Albert L.—Keith's, Phila., 22-27.
Hall, Artie—Park, Worcester, Mass., 22-27, Howard, Boston, 29-Oct. 4.
Hall and Staley—Waldmann's, Newark, N. J., 22-27.
Halland Sisters—Austin and Stone's, Boston, 22-27.
Hallen and Fuller—Dewey's, N. Y., 22-27.
Harmony Four, The—Masonic Temple, Chicago, 22-27.
Harrington, John J.—Howard, Boston, 22-27.
Harris, Duncan—Proctor's 5th Ave., N. Y., 22-27.
Harrigan—Chase's, Washington, D. C., 22-27.
Haskell, Loney—Empire, Cleveland, 22-27, Empire, Columbus, 29-Oct. 4.
Hawking, Law—O. H., Chicago, 22-27.
Hayes, Gertie, and Picks—Columbia, St. Louis, 22-27.
Hearn, Tom—Waldmann's, Newark, N. J., 22-27.
Henderson and Ross—Empire, Hoboken, N. J., 22-27.
Heras Family—Olympic, Chicago, 22-27.
Hill and Silvani—Orpheum, Brooklyn, N. Y., 22-27.
Hines and Remington—Columbia, Cincinnati, 22-27, Orpheum, New Orleans, 29-Oct. 4.
Hodges and Launchmere—Howard, Boston, 22-27.
Hooker and Davis—Columbia, St. Louis, 22-27.
HOUDINI, HARRY—Circus Carre, Munchen, Bavaria, Aug. 28-Oct. 7.
Howard Brothers—Shea's, Toronto, Can., 22-27, Poll's, Bridgeport, Conn., 29-Oct. 4.
Howard and Bland—Hurtig and Seamon's, N. Y., 22-27, Family Theatre, Portland, Me., 29-Oct. 4.
Howard and Linder—Hurtig and Seamon's, N. Y., 22-27.
Hughes, Mr. and Mrs. Gene—Palace, Hull, 22-27, Empire, South Shields, 29-Oct. 4.
Hunter, Nickelodeon, Boston, 22-27.
Huntington, Grace—Proctor's 58th St., N. Y., 22-27.
Ingram and Smith—Pastor's, N. Y., 22-27.
James and Davis—Arch Museum, Phila., 22-27.
Jeakon and Moore—Casto, Fall River, Mass., 22-27.
Johnson, Carroll—Orpheum, Omaha, Neb., Oct. 5-10.
Johnson and Wells—Shea's, Springfield, Mass., 22-27.
Jones and Sutton—Girls Boat Clown—Confederation, Boston, June 1—indefinite.
Jordan and Robinson—Austin and Stone's, Boston, 22-27.
Keatons, The Three—Proctor's, N. Y., 22-27, Proctor's, Newark, N. J., 29-Oct. 4.
Keenan and Dayton—Bastable, Syracuse, N. Y., 22-27.
Keeh, Katie—Shea's, Buffalo, 29-Oct. 4.
Kelso, Adelaide—Proctor's 125th St., N. Y., 22-27.
Kelly, Alfred—Grand O. H., Indianapolis, Ind., 22-27, Columbia, Cincinnati, 29-Oct. 4.
Kelly and Kent—Wonderland, Detroit, 22-27.
Kenna, Charles—Olympic, Chicago, 22-27, Haymarket, Chicago, 29-Oct. 4.
King and Stange—Pastor's, N. Y., 22-27.
Klein and Clifton—Keith's, Providence, 22-27.
Klein, Ott Brothers and Nigerson—Grand O. H., Indianapolis, Ind., 22-27, Columbia, Cincinnati, 29-Oct. 4.
Knight, Elizabeth—Shea's, Buffalo, N. Y., 22-27.
Kramer, Wright—Proctor's 58th St., N. Y., 22-27.
Lacy, Harry, and Co.—Casto, Fall River, Mass., 22-27.
Lamb, Bessie—Dewey's, N. Y., 22-27.
Lankys, The—Bastable, Syracuse, N. Y., 22-27.
Latalle, Ed—Orpheum, Brooklyn, N. Y., 22-27.
Latona, Frank and Jos—Duquesne, Pittsburg, Pa., 22-27.
Lawrence, Ida—Austin and Stone's, Boston, 22-27.
Leighton and Leighton—Howard, Boston, 22-27.
Leslie, Florence—Proctor's 58th St., N. Y., 22-27.
Lester and Anger—Casto, Fall River, Mass., 22-27.
Levick, Ada—Proctor's 5th Ave., N. Y., 22-27.
Linne, Three—O. H., Chicago, 22-27.
Litchfield, Mr. and Mrs. Nell—Olympic, Chicago, 22-27, Haymarket, Chicago, 29-Oct. 4.
Little Miss Lord—Hopkins', Louisville, Ky., 22-27.
Livingstons, Three—Keith's, Providence, 22-27.
Lloyd and Wallace—Keith's, N. Y., 22-27.
Lockhart's Elephants—Wonderland, Detroit, 22-27.
Love and Abacco—Proctor's 23d St., N. Y., 22-27.
Lucille—Keith's, Boston, 22-27.
Lubens, Four—Howard, Boston, 22-27.
Lyle, Richard—Proctor's 58th St., N. Y., 22-27.
McAllister, Paul—Proctor's 5th Ave., N. Y., 22-27.
McCabe, Sabine and Vera—Shea's, Buffalo, N. Y., 22-27.
McIntyre and Heath—Cook O. H., Rochester, N. Y., 22-27.
McMahon and Chapelle—Olympic, Chicago, 22-27.
Manvel's Dogs and Monkeys—Orpheum, Brooklyn, N. Y., 22-27.
Madison, Joe—Proctor's 23d St., N. Y., 22-27.
Major Sisters—Cook O. H., Rochester, N. Y., 22-27.
Mann, Dan and Dolly—Haymarket, Chicago, 22-27, St. Louis, 29-Oct. 4.
Mansfield and Wilbur—Woolworth Roof, Lancaster, Pa., 22-27.
Marion and Deane—Columbia, St. Louis, 22-27.
Marsh and Bartello—Olympic, Chicago, 22-27.
Marshall and Lane—Keith's, Phila., 22-27.
Marshall and Parker—West's, Peoria, Ill., 22-27, Olympic, Chicago, 29-Oct. 4.
Martin and Quigg—Keith's, N. J., 22-27.
Martenetti Family—Nelson Theatre, Springfield, Mass., 22-27.
Martynne, The Great—Lion Palace, N. Y., 22-27.
Mason and Mason—Arch Street Museum, Phila., 22-27.
Maxwell and Co.—Chase's, Washington, D. C., 22-27.
May, Allen, and D'Arcy—Dewey's, N. Y., 22-27.
Meakin and Rapier—Pastor's, N. Y., 22-27.
Melnotte, Three—Cook O. H., Rochester, N. Y., 22-27.
Melville, Ida—Duquesne, Pittsburg, Pa., 22-27.
Meredith, Sam—Austin and Stone's, Boston, 22-27.
Merrilla, The—Keith's, Providence, 22-27.
Milburn, Hartley—Empire, Bradford, Eng., 15-20, Empire, Edinburgh, Oct. 6-11.
Mills and Boecher—Keith's, Phila., 22-27.
Miller and Kreeke—Keith's, N. Y., 22-27.
Minoletti, Aldo—O. H., Chicago, 22-27.
Mitchells, The—Auburn, N. Y., 22-27, Schenectady, 29-Oct. 4.
Montell, Caroline—Arch Street Museum, Phila., 22-27.
Montrose, Louise—Pastor's, N. Y., 22-27.
Moore, George W.—Columbia, St. Louis, 22-27.
Moore, Tom—Keith's, Phila., 22-27.
Moore, Victor, and Blanc, Julia—Orpheum, Omaha, Neb., 28-Oct. 4.
MORTON, JAS. J.—Empire, Columbus, O., 22-27, Proctor's 23d St., N. Y., 29-Oct. 4.
Morton, Phil H.—Austin and Stone's, Boston, 22-27.
Moung Toon Trio—Columbia, St. Louis, 22-27.
Mowatt and Son—Masonic Temple, Chicago, 22-27.
Muldoon and Kerwin—Arch Museum, Phila., 22-27.
Murphy and Mack—Australia Nov. 8—indefinite.
Murphy and Nichols—Bastable, Syracuse, N. Y., 22-27.
Murphy and Slater—Howard, Boston, 22-27.
Murphy and Willard—Pastor's, N. Y., 22-27.
Murray, Elizabeth—Chase's, Washington, D. C., 22-27.
Murray and Lane—Bastable, Syracuse, N. Y., 22-27.
Musical Coltys—Waldmann's, Newark, N. J., 22-27.
Musical Dumonds—O. H., Chicago, 22-27.
Musical Holbrooks—Olympic, Chicago, 22-27.
Nanon, Rose—Hopkins' Louisville, Ky., 22-27.
Navarros, The—Haymarket, Chicago, 22-27.
Nazaro and Nazaro—Bastable, Syracuse, N. Y., 22-27.
Neville and Webber—Shea's, Toronto, Can., 22-27.
Nices, The Twin—Casto, Fall River, Mass., 22-27.
Nichols Sisters—Waldmann's, Newark, N. J., 22-27.
Nobles, Milton and Dollie—Hyde and Behman's, Brooklyn, N. Y., 22-27, Chase's, Washington, D. C., 29-Oct. 4.
Norton, Angie—Haymarket, Chicago, 22-27.
Nowlin, Dave—Temple, Louisville, Ky., 29-Oct. 4.
Nugent and Lynch—Austin and Stone's, Boston, 22-27.
Olifans, The Four—Proctor's, Newark, N. J., 22-27.
ONRI, ADELE PURVIS—Harold Coz Circuit of Fairs, Aug. 25-Oct. 4.
Osterman and Co.—Cook O. H., Rochester, N. Y., 22-27.
Ott, Matt, and Co.—O. H. Chicago, 22-27.
Ouav and Delmo—Waldmann's, Newark, N. J., 22-27.
Paluma Lady Quartette—O. H., Chicago, 22-27.
Pana, Prof.—Arch Museum, Phila., 22-27.
Pantzer Trio—Pastor's, N. Y., 22-27.
Papinta—Hopkins' Louisville, Ky., 22-27.
Parros Brothers—Keith's, N. Y., 22-27.
Pascatel—County Fair, Denison, Ia., 22-27.
Pelot—Fall Festival, Cincinnati, 15-27, County Fair, Rockville, Ind., 29-Oct. 4.
Phroso—Chase's, Washington, D. C., 22-27.
Picollo's Midgets—Waldmann's, Newark, N. J., 22-27.
Polk and Kollins—Alhambra, London, 1-Oct. 18.
Pongo and Lee—Howard, Boston, 22-27.
Pony Ballet—Hyde and Behman's, Brooklyn, N. Y., 22-27.
Provo—Keith's, Providence, 22-27.
Pucks, Two—Dewey's, N. Y., 22-27.
Queen and Nichols—Arch Street Museum, Phila., 22-27.
Radford and Winchester—Circus Variety, Rotterdam, 15-30.
Ramsey Sisters—Pastor's, N. Y., 22-27.
Rannous, John W.—Orpheum, Brooklyn, N. Y., 22-27.
Raymond and Hart—Keith's, N. Y., 22-27.
Rector, Robert—Dewey's, N. Y., 22-27.
REDDING, FRANCESCA—Bon Ton, Jersey City, N. J., 22-27, Utica, N. Y., 29-Oct. 4.
Reed, Florence—Proctor's 5th Ave., N. Y., 22-27.
Reno and Richards—Pastor's, N. Y., 22-27.
Rice Family—Dewey's, N. Y., 22-27.
Rice, Fanny—Olympic, Chicago, 22-27.
Richards, Edith—Columbia, St. Louis, 22-27.
Rinehart, Minnie—Austin and Stone's, Boston, 22-27.
Rio Brothers—Cook O. H., Rochester, N. Y., 22-27.
Ritter and Leavitt—Howard, Boston, 22-27.
Rixfords, Three—Shea's, Buffalo, N. Y., 22-27.
Robbins and Childers—O. H., Chicago, 22-27.
Roberts, Hayes and Roberts—Haymarket, Chicago, 22-27.
Robinson and Grant—Bastable, Syracuse, 22-27.
Robyns, Mr. and Mrs.—Woolworth Roof, Lancaster, Pa., 22-27.
Romany Trio—Columbia, St. Louis, 22-27.
Rossley and Rostelle—Haymarket, Chicago, 22-27.
Royal Tokio Japs—Street Fair, Fort Plain, N. Y., 22-27.
Royle, Mr. and Mrs., and Co.—O. H., Chicago, 22-27.
Rusona—Nickelodeon, Boston, 22-27.
Russell Bros. and Co.—Haymarket, Chicago, 22-27.
RYAN AND RICHFIELD—Duquesne, Pittsburg, Pa., 22-27.
Sabel, Josephine—Hyde and Behman's, Brooklyn, N. Y., 22-27.
Sabine and Mullaney—Proctor's 23d St., N. Y., 22-27.
Sablon, Alice—Howard, Boston, 22-27.
Saxon, Pauline—Poll's, Waterbury, Conn., 22-27, Poll's, Bridgeport, 29-Oct. 4.
St. Onge Brothers—So. Africa, Aug. 25—indefinite.
Schroder, Two—O. H., Chicago, 22-27.
Seay, Charles—Proctor's 125th St., N. Y., 22-27.
Sellgman, Minnie—Proctor's 5th Ave., N. Y., 22-27.
Shaw, Alice J., and Daughters—Hopkins, Louisville, Ky., 21-27.
Silvers and Emery—Chase's, Washington, D. C., 22-27.
Simon, Louis, and Gardner, Grace—Columbia, Cincinnati, 22-27, Grand O. H., Indianapolis, Ind., 29-Oct. 3.
Sisters Macarte—Wonderland, Detroit, 22-27.
Sisters Meredith—Orpheum, Omaha, Neb., 21-27, Orpheum, Kansas City, Mo., 28-Oct. 4.
Smith and Blanchard—Howard, Boston, 22-27.
Smith and Bowman—Austin and Stone's, Boston, 22-27.
Smith, Doty and Co.—Keith's, Providence, 22-27.
Snyder, Geo. B., and Buckley, Harry—Dewey's, N. Y., 22-27.
Sowden Five, The—Austin and Stone's, Boston, 22-27.
Stanley, Harry C., and Wilson, Doris—Houseber's Theatre, Vienna, Austria, Aug. 15-Sept. 15.
Steinman, Ray—Wonderland, Detroit, 22-27.
Stephens, Paul—Cook O. H., Rochester, N. Y., 22-27.
Stewart, Belle—Howard, Boston, 22-27.
Stone, Judge and Armstrong—Chase's, Washington, D. C., 22-27.
Stinson and Merton—Duquesne, Pittsburgh, Pa., 22-27.
Stuart, Rose—Proctor's 125th St., N. Y., 22-27.
Stuber, Fred—Howard, Boston, 22-27.
Sullivan, Mark—Hurtig and Seamon's, N. Y., 22-27.
Summerville, Amelia—Keith's, Providence, 22-27.
Swan and Bambard—Hyde and Behman's, Brooklyn, N. Y., 22-27.
Swan and O'Day—Keith's, Boston, 22-27.
Swickard, Mr. and Mrs. J. P.—Orpheum, New Orleans, La., 22-27.
Talbot and Rogers—Dewey's, N. Y., 22-27.
TALKATIVE MISS BURTON—Haymarket, 22-27, Columbia, St. Louis, 29-Oct. 4.
Tanguay, Eva—Gresham, Brooklyn, N. Y., 22-27.
Tannen, Julius—Pastor's, N. Y., 22-27.
Terry and Lambert—Lincoln, Eng., 22-27, Grimsby, 29-Oct. 4.
Terry, Ethel—Austin and Stone's, Boston, 22-27.
Thomas, Mr. and Mrs. Harry—Orpheum, New Orleans, La., 28-Oct. 4.
Thurston, Howard—Stanley, London, Aug. 4-Oct. 31.
Tompkins, W. J.—Proctor's 23d St., N. Y., 22-27.
Trask and Bacon—O. H., Chicago, 22-27.
Trevalle—Waldmann's, Newark, N. J., 22-27.
Travis and Richmond—Howard, Boston, 22-27.
Van and Robert—Hurtig and Seamon's, N. Y., 22-Nov. 15.
Waddell, Babe—Arch Street Museum, Phila., 22-27.
Ward and Curran—Nelson Theatre, Springfield, Mass., 22-27.
Warren and Blanchard—Orpheum, Brooklyn, N. Y., 22-27.
Wayburn, Ned, Jockey Club—Orpheum, San Francisco, 21-Oct. 11.
Webb, Capt.—Hurtig and Seamon's, N. Y., 22-27.
Webb, Trio—Keith's, N. Y., 22-27.
Weisberg, Gus—Proctor's 5th Ave., N. Y., 22-27.
Welch, Charles E.—Arch Street Museum, Phila., 22-27.
Welch, Joe—Hyde and Behman's, Brooklyn, N. Y., 22-27.
Welcher, Lynn—Casto, Fall River, Mass., 22-27.
Wenona and Frank—Empire, Columbus, 22-27, Duquesne, Pittsburg, Pa., 29-Oct. 4.
Weston and Allen—Grand O. H., Indianapolis, Ind., 21-27, Columbia, Cincinnati, 28-Oct. 3.
Weymouth and Brown—Arch Street Museum, Phila., 22-27.
Wheeler and Wilson—Nickelodeon, Boston, 22-27.
Whitcomb, Hank and Lottie—Pastor's, N. Y., 22-27.
White and Simmons—Olympic, Chicago, 22-27.
White and Stuart—Majestic Temple, Chicago, 22-27.
WILDER, MARSHALL P.—Orpheum, Brooklyn, N. Y., Oct. 13-26.
Williams, Frank and Ida—Howard, Boston, 22-27.
Williams and O'Keith—O. H., Chicago, 22-27.
Williams and Tucker—Hurtig and Seamon's, N. Y., 22-27.
Williams and Walker—Music Hall, Boston, 22-27.
Wills, Nat M.—Howard, Boston, 22-27.
Wilson, James H.—Proctor's 5th Ave., N. Y., 22-27.
Wilson, Lizzie M.—Masonic Temple, Chicago, 22-27.
Wiltsie and Blodgett—Austin and Stone's, Boston, 22-27.
Wisdom, Constance—Olympic, Chicago, 22-27.
Winter, Winona, and Banks Winter—O. H., Chicago, 22-27, Chase's, Washington, D. C., Oct. 5-11.
Wood and Ray—Proctor's, Newark, N. J., 22-27.
Wood and Wood—Keith's, Phila., 22-27.
Wormwood's Dogs and Monkeys—Keith's, Boston, 22-27.
Yackley and Bunnell—Keith's, Phila., 22-27.
Yeoman, Geo.—Chase's, Washington, D. C., Oct. 6-11.
Yorke and Adams—Dewey's, N. Y., 22-27.
Yornoc—Nickelodeon, Boston, 22-27.
Zancigs, The—Orpheum, Brooklyn, N. Y., 22-27.

MATTERS OF FACT.

Matt Nasher, representing Sullivan, Harris and Woods' production of The Fatal Wedding, states that since the opening of the season at the Grand Opera House in Boston three weeks ago the business has been phenomenal. At the Grand Opera House in this city the company broke the record for a Saturday night. The business at the Grand Opera House in Brooklyn last week was virtually the same.

Lillian Hale Emery is meeting with success as a star in Woman Against Woman, under the management of C. B. Sullivan.

Royer Brothers' Next Door company has met with success since the opening of its season; business has been uniformly large.

Robert B. Mantell's season in The Dagger and the Cross continues very successful, and at nearly every performance the star is rewarded by repeated curtain calls.

St. George Hussey is making a success in the part of the Widow Casey in Alaska. She has received numerous offers from managers for next season, some of them to star in new comedies, but at present has not accepted any.

William H. Cohan is playing the Hebrew part of Abe Selisky in The Price of Honor.

The season of the Keystone Dramatic company thus far has been a successful one under the management of Lawrence B. McGill. At Circleville, O., the house was sold out for the opening night, Sept. 15, on Saturday, that attested the popularity of the company there, as well as the ability of the advance representative, W. E. Pringle. Each performance was played to capacity, and hits were made by the stars, Lawrence B. McGill and Gertrude Shipman.

Maloney's Wedding Day drew a packed auditorium at Hammond's Opera House, Cambridge, O., on Friday evening.

Bessie Le Roy, of the Orphan Heiress company, will hereafter use her full name, Elizabeth Le Roy.

The starring tour of Edwin Mordant and Ola Humphrey in The Prisoner of Zenda (Eastern) has been a success. They were engaged to open the new Lyceum Theatre, Syracuse, Sept. 1, and played to capacity at every performance. The managers are enthusiastic over their new stars, and will present them in a series of productions. They will make a spring tour through the South and West. Theodore Kremer is at work on a new play for Mr. Mordant and Miss Humphrey which will receive an early production.

The Globe Trotter, in which the late William Hoey starred, is to be revived elaborately with Wright Huntington in the main role. A meritorious company has been engaged to support Mr. Huntington. The tour will be under the direction of Sullivan, Cunningham and Donnelly.

There is a continual demand in vaudeville for good one-act comedies or farces. Robert Hopper, 74 West Forty-fifth Street, offers to criticise and suggest improvements in sketches, for which he charges a fee of $5.

Anne Lee Burson, ingenue, with The Little Minister last season, is open to engagement.

Madame La Marquise, a drama in four acts and a prologue, is for sale outright or on royalty, and may be negotiated through the Packard Exchange, 1364 Broadway.

The management of Strange Adventures of Amos Skeeter reports that the advance sale for the play has been large in every city in which the piece has been billed. The oddity of the title has stirred up considerable interest.

Charles E. Hart, musical conductor and pianist, is now at liberty, having closed his engagement last Saturday. The Auditorium, Baltimore, Md., is his mail address.

Max Freeman has removed his offices and is now located in the Manhattan Theatre Building, 1265 Broadway.

Miller, of 231 North Eighth Street, is one of the leading costumers of Philadelphia, and his handsome gownings have attracted much favorable comment.

Alviene, who has a dancing academy in the Grand Opera House Building, this city, numbers among his pupils some of the best-known exponents of the art of terpsichore. He has successfully instructed and coached professionals whose parts have called for the introduction of a dance. The getting up of electrical acts for vaudeville is one of his specialties.

Dick Ferris is looking about for a first-class leading man for repertoire work. Mr. Ferris' address is Lyceum Theatre, Minneapolis, Minn.

Time in September and October is open at Milford, Mass., owing to cancellations.

The Knoxville Engraving Company, of Knoxville, Tenn., is offering an excellent half-tone for newspaper printing, of a column width, at 75 cents a cut. Special prices will be given on cuts of a larger size.

The Murray and Mackey company playing at Lock Haven, Pa., this week, need a few good repertoire people of experience.

W. N. and C. E. Hoar manage the new Opera House at Glen Jean, W. Va., which has a drawing population of 20,000 from a prospering mining district. The house seats 600, has a good sized stage and some desirable open time.

W. S. Reeves, who has had fifteen years' experience with well-known attractions, is disengaged as manager or advance. He may be addressed in care of this office.

Charles N. Holmes, who will take E. E. Rice's musical comedy, The Show Girl, on the road, has some open time in December, January, and February for towns east of Denver. Mr. Holmes will offer the production as it appeared at Wallack's Theatre.

George H. Nolswender, character man with the Olentangy Stock, Columbus, O., will close his engagement next Saturday night. He is unsigned for the present season.

Short stories on theatrical life are wanted by the Greenroom Publishing Company, 180 Washington Street, Boston, for which liberal pay is promised.

Lucia Moore, the new leading woman of the Hopkins Stock, Memphis, Tenn., is pleasing the critics of that city by her excellent performances. Her work as Glory Quayle was particularly praiseworthy.

Charlotte Deane, who played the queen mother with E. H. Sothern in Hamlet last season, is disengaged and open to good offers only, although she is considering several propositions for the season.

E. L. Snader, playing the lead in The King of Detectives, resigned from that company and is now at liberty. He may be addressed at the Hotel Rossmore, this city.

Walter Whiteside's company left New York on Saturday. It will open at Davenport, Ia., Sept. 29, after a few final rehearsals.

Ne-Ne-Mac-Ska, the old Indian actress, has opened a museum and music hall on Atlantic Avenue, the principal business street in Atlantic City, N. J. A business manager is wanted, as well as all kinds of amusement attractions. Harrison E. Howell is the secretary and treasurer of the enterprise.

R. J. Carpenter has just added to his Little Outcast company a specialty contingent, the members of which were selected from the principal church choirs in Chicago.

The Great Eastern Casualty and Indemnity Company, through their general agents, Bergtold and Griffin, are offering special rates to the theatrical profession, a $10,000 policy for an annual premium of $25, which policy covers sickness and accidental injury.

Wolfe's Casino Theatre, Jacksonville, Fla., one of the best theatres in the South, has open time which it will share or rent with good attractions. James L. King is managing the house.

"A. S. J." care of this office, has the entire cast of New York success with the control to close the deal, but wants a reliable man of good experience to direct her tour in the play.

Owing to cancellation, Sept. 29 and 30 are open at the Grand Opera House, Terre Haute, Ind. Business at this house is the greatest in the history of the house and town, and a good attraction is sure of capacity business.

Lizzie Leigh has returned to New York after closing a successful Summer season in Providence. Miss Leigh will remain in this city until her plans are completed for the present season.

Chinese Johnny Williams, well known in vaudeville circles as the "Trickiologist," is to be featured in an original Chinese melodrama by E. Lawrence Lee. He is now with Blaney's Across the Pacific.

William Bonelli's An American Gentleman opened in New York city at the New Star Theatre Aug. 18, to big business, and has since been pleasing large audiences. Al. Harris is general manager for William Bonelli's attractions, with offices at the Broadway Theatre Building, New York city. Mr. Bonelli, it is said, will make several new productions during the season.

W. S. Butterfield has returned to the city and reports splendid business for Man to Man.

E. J. Snyder, manager of Walker Whiteside and William Fracco, will present The Silver Dagger, the new melodramatic comedy by Mark E. Swan. The play received its first presentation yesterday by the Spooner Stock company at the Bijou Theatre, Brooklyn, and will be immediately sent on the road.

The Minnelli Brothers and Donaldson Stock company is in its nineteenth prosperous week. The star, Miss Gennell, has been received with favor, and the supporting company is said to be very capable, while the specialties are equally meritorious.

T. H. Winnett contemplates sending out a second company in New York Day by Day about Christmas time, as the company now playing will not be able to fill nearly all the time that has been offered.

Out of the Fold, by Langdon McCormick, produced last Spring, scored a pronounced hit. Jessen and McGibbon, who are to stay Annie Oakley in The Western Girl, will also send this play on tour. The staging will be under the direction of the author.

Frank Murray, who has piloted some of the best stars and road attractions, inviting offers as agent or manager. He should be addressed Continental Hotel, Philadelphia.

Spotless Town, with Carlin and Brown at its head, opened at Derby, Conn., on Sept. 19, to large business.

ANNIE OAKLEY IN DRAMA.

Annie Oakley, the world famous rifle shot, for many seasons one of the main features with Buffalo Bill's Wild West, will be seen this season in a new play of active Western life, The Western Girl, by Langdon McCormick. The play is melodramatic and affords Miss Oakley ample opportunity for the display of her ability with the rifle, aside from the fact that Mr. McCormick, it is said, has written a strong and interesting story. Jessen and McGibbon, by whom the attraction will be exploited, have surrounded Miss Oakley with an excellent cast, the play will be equipped with scenery and effects for every act, and the company will travel on a special car, the "Annie Oakley."

FOR HER CHILDREN'S SAKE SCORES.

Theodore Kremer gave metropolitan theatregoers another new melodr

DOWN ON MUSIC ROW.

The Windsor Music Company announces that "My Carolina Caroline," their coon march song, is selling better now than it did two months ago, when they thought it had reached the high water mark.

Grace Cameron recently introduced a new song by Paul West and J. W. Bratton, entitled "She Reads the New York Papers Every Day."

Shapiro, Bernstein and Company lately received the following from Johnny Williams, of the Across the Pacific company: "Your orchestration of the beautiful Chinese song, 'Ching a Ling a Loo,' duly received, and I am singing the song with great success. It is the catchiest, prettiest melody it has ever been my pleasure to sing."

Marie Dressler is singing Gerome and Schwartz's "Susie Anna."

The Pony Ballet at Hyde and Behman's, Brooklyn, last week scored heavily with "Kiss Yourself Good-bye" and "Music in the Air."

Alexander Clark is still singing "Mr. Dooley" with great success in The Defender.

Leon and Bertie Allen, who have returned from the West, where they have played the principal cities in vaudeville, will produce a new sketch at Pastor's next week. They will introduce Trahern and Smith's new composition, "Sweet Clover."

Anna Laughlin has reason to feel proud of her success in singing "I'll Be Your Honey in the Spring Time."

James Aldrich Libbey and Catherine Trayers appeared at Keith's Union Square Theatre last week, featuring Doty and Brill's march song, "Only a Soldier Boy."

William H. Anstead, publisher of "Ring Down the Curtain," by Brennen and Story, reports that the song is a hit in the West.

Hollis Sylvester is singing Stanley Crawford's latest ballad hit, "I'll Wait For You in the Golden Summer Time," with Weber's Dainty Duchess company. The De Graf Sisters, who are members of the same organization, are scoring nightly in "Kiss Yourself Good-bye."

Jess Pelton, with The County Fair company, is featuring "Is It Love?" and "Only a Soldier Boy," with marked success.

Ben H. Jerome, of Woodward and Jerome, is enjoying a well deserved vacation and will not return to the city until the end of the month.

Sol Bloom is in Chicago, looking after the interests of his branch office there.

The Vandersloot Music Company's expert on pronunciation and orthography was puzzled by being requested to decipher the following from Philadelphia. He declared he had the best of the joke, as the original could be properly appreciated only after having been read:

Dear Sir—I take great pleasure in answering to you that I am one of the admirers of your work and as I am with a big company that are on the road, I quite often, and with any show I would like to [illegible] I could say to you I would like to get a copy of [illegible] (can you beat that) of "I'm so Glad, Oh Baby I don't care what I do," I have heard it sung and have it in my mind what I want, so please send it to me and let me know what it costs.

The expert declines to furnish the name of this writer, as he says some day he intends writing a comedy and he wants to keep this all to himself; the assistance that could be furnished by him would be great.

Bob Cohn, who has just closed a successful Summer season as manager of the Cohn Opera company at Holyoke, Mass., has been engaged by Charles E. Robson to play one of the principal parts in The Show Girl, and as stage-manager.

Charles E. Robson, who has secured the road rights to Klaw's Show Girl will take out a number two company and has engaged Sam Lodge as his principal comedian.

Clifford and Harvey, now with Weber's Parisian Widows, are playing with success "Kiss Yourself Good-bye."

Walter Sterling, the piano soloist and baritone, is receiving favorable comment for his rendering of "Dreaming on the Ohio," in Beaudesert and Currie's Mr. Jolly of Joliet.

Howley, Haviland and Dresser are extremely busy supplying singers with their five big Broadway hits.

Lillian Russell, at the opening performance at Weber and Fields', sang "Coon Down, Brooklyn Star." The song is published by Witmark and Company from a pencil score written by the late John Stromberg and found in his pockets after his death by Mrs. Stromberg, who presented it to the composer's publishers. Miss Russell was compelled to respond to a number of encores, but finally became so affected by the demonstrations of loyalty to the memory of the popular musician that she could sing no more. The score was dated July 2.

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That Clever Comedienne

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A TERRIFIC HIT IN VAUDEVILLE, SINGING

"I Wants a Ping Pong Man"

BY HOWARD WHITNEY.

"I Wants Yer Back, Ma Hon"

BY WILLIAMS and EPHRAIM.

AND HER STANDBY, **"Ma Rainbow Coon."**

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"A Little Boy in Blue."

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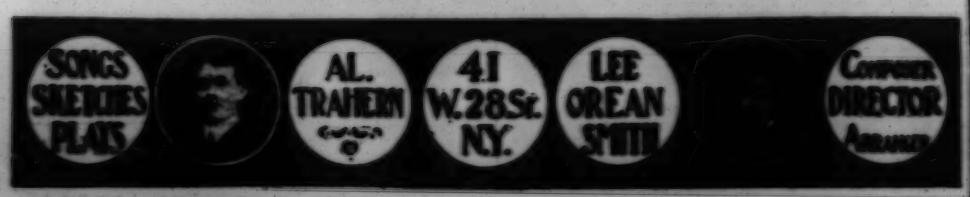

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CORRESPONDENCE

(Continued from page 7.)

to fair business; capable co. Lovers' Lane 18 pleased good attendance. Mrs. Kendall in The Vinegar Buyer 21. Adelaide Thurston in At Cozy Corners 27.

NEW CASTLE.—OPERA HOUSE (Jacob F. Gerhinger, manager): Sherlock Holmes 11; fine performance and house. A Mother's Heart 13; poor co.; fair house. A Desperate Chance 16; good performance to S. R. O. Fielding Stock co. 15-18 opened in Wife for Wife. Other plays: Henry Med and Jesse James pleased fair houses. The Game Keeper 22. Harold Square Opera co. 25. At the Old Cross Roads 29. Victoria Burlesquers 27.

WASHINGTON.—LYRIC THEATRE (F. R. Hallam, manager): Alice of Old Vincennes, with Gertrude Coghlan, 12 to large and pleased audience. A Foxy Boy 13; good performance to fair business. A Hot Scotch Major 15; business and performances fair. Primrose and Dockstader's Minstrels 16; very pleasing performance to crowded house. The Belle of New York 17. Robert Mantell 20. Foxy Quiller 24. Maloney's Wedding Day 25. Down by the Sea 27. Nathan Hale 29.

BEAVER FALLS.—SIXTH AVENUE THEATRE (Shelley and Robinette, managers): Jolly Harry Jackson co. 15-20 opened with His Lordship to packed house pleased. Other plays: Dear Hearts of Ireland. Twin Sisters. Where is the Baby. Camille. The Bostonian Hills.——ITEM: The New Lyceum Theatre is being built very rapidly. It will be a second floor house, with two balconies, in a stone front, three-story building.

HAZLETON.—GRAND OPERA HOUSE (Henry Waltze, manager): Howard Kyle in Nathan Hale 11 drew fair house; performance excellent. The Fatal Wedding 12 pleased large house. St. Ann 18 opened to business; fair and deserved better patronage. When We Were Twenty-one 17 to packed house; co. fair. Foxy Grandpa 20. Frankie Carpenter co. 22-27. Under Southern Skies 30.

DANVILLE.—OPERA HOUSE (Frank C. Angle, manager): Robert Mantell in The Dagger and the Cross 13 to fair audience; fine performance. Oriental Burlesquers 17 to good business. Side Tracked 20. The Little Mother 21. Edward Waldron 22. 27. Murray and Mack Oct. 6-11. A Desperate Chance 18. The Sleepy City 25. Laura Dale's Stock co. 24, 25. My Friend Homan 29. Gus Sun's Minstrels 29.

WILLIAMSPORT.—LYCOMING OPERA HOUSE (Fisk and Beeber, managers): Victoria Burlesquers 13 failed to please. A Runaway Match 15 to good business. Schiller Stock co. 15-20: first half of week: Max's Runaway, Private John Allen, Slaves of Russia, and The Indian; enthusiastic audiences. The Little Mother 22. Side Tracked 23. Welsh Brothers' Show 29.

OIL CITY.—NEW OPERA HOUSE (George H. Verbeck, manager): David Harum 13; large house well pleased. Bennett and Moulton co. 15-20, presenting Darkest Russia and Outcasts of Society to large business. Harold Square Opera co. 22. Robert Mantell 23. The Prisoner of Zenda 27. E. J. Carpenter's Mr. Plaster of Paris 29. One Night in June Oct. 1. Indiana Folks 2.

HARRISBURG.—GRAND OPERA HOUSE (N. Appell, manager): The Little Mother 15 to fair business. The Dagger and the Cross 16 drew large audience; enthusiastically welcomed. Lovers' Lane 17 to large and well pleased audience. Howard Kyle in Nathan Hale 18 to fair house. Bertha Creighton in A Colonial Girl 19. Primrose and Dockstader's Minstrels 20. Bon Ton Stock 22-27.

ALLENTOWN.—LYRIC THEATRE (Mishler and Worman, managers): Royal Lilliputians 13 to good business; pleasing performance. The Liberty Belles 15; large audience. The Minister's Daughter 17 to fair business. St. Ann 18; fair audience and performance. Mam'selle 'Awkins 22. Shooting the Chutes 23. Lovers' Lane 24, 25. Human Hearts 26. Earl Kendall 27.

ERIE.—PARK OPERA HOUSE (M. Reis, manager): Hearts of Gold 13; poor performance to light business. A Desperate Chance 15 to large audience; well received. Aubrey Stock co. 16, 18-20, presenting Devil's Island, Dangers of Paris, A Kentucky Romance, We Uns of Tennessee, Lost in New York, and Coast Guard; good co., to large business. Feuberg Stock co. 22-27.

YORK.—OPERA HOUSE (B. C. Penta, manager): Season will open 20 with James K. Hackett's co. supporting Isabel Irving in The Crisis.——ITEM: During the past Summer a large sum of money was expended in remodeling this house, and now it is one of the finest in the State, being equipped with all the modern appliances, and its seating capacity increased about 500.

MANSFIELD.—OPERA HOUSE (W. D. Husted, manager): Folks Up Willow Creek 10; good house and co. Carroll Comedy co. 22-27 (Fair week).——ITEM: Thomas D. Van Osten, who is summering at his home in Tioga, paid the co. a visit 10, accompanied by his wife and party of friends. He will go on the road with his own co. in Robinson Crusoe.

BUTLER.—PARK THEATRE (George N. Burchhalter, manager): Fenburg Stock co. 1-6 to S. R. O. Harry Jenkins 8-15 to large business. A Desperate Chance 18; S. R. O. Mr. Plaster of Paris 19. David Harum 23. Herald Square Opera co. 24. City Club 25. Dilger-Cornell 29-Oct. 4.

SHAMOKIN.—G. A. R. OPERA HOUSE (John F. Osler, manager): The Minister's Daughter 18 to large and well pleased audience. The Fatal Wedding 22. The Volunteer Organist 24. When We Were Twenty-one 26.——FRATERNITY THEATRE (U. G. Unger, manager): Katherine Rober 22-27.

KANE.—TEMPLE THEATRE (A. B. Cohn and H. W. Sweely, managers): Dark 4-19. David Harum 19. At the Old Cross Roads 24. E. J. Carpenter's Mr. Plaster of Paris 26. The Power of the Cross 29. The Middleman Oct. 3. Nathan Hale 4. Old St Stebbins 9. Vogel's Minstrels 11.

BRADFORD.—WAGNER OPERA HOUSE (Fred W. Wagner, manager): David Harum 16 pleased large audience. Hearts of Gold 17. Brown-Hunton 18-20. Ollie Halford 22-27. Myrtle and Harder 29-Oct. 4. Nathan Hale 7. Arizona 8. Old St Stebbins 10. 'Way Down East 11.

CHARLEROI.—COYLE THEATRE (Robert S. Coyle, manager): Kellar 12 pleased packed house. Edwards' Stock co. 15-20 opened to S. R. O.; good co. Plays: The Power of Wealth, On the Verge of Ruin, and Utah. Indiana Folks 23. The Power of Truth 25. Sam T. Jack's Burlesquers 27.

GREENVILLE.—LAIRD OPERA HOUSE (H. W. Holby, manager): Herald Square Opera co. 17 presented The Grand Duchess to packed house, pleased. At the Old Cross Roads 23. Faust Oct. 4. Indiana Folks 6. When We Were Twenty-one 8. An American Gentleman 13. Our New Minister 17.

ROCHESTER.—GRAND OPERA HOUSE (W. D. Campbell, lessee and manager): Quinlan and Wall's Minstrels 12; packed house; excellent performance. A Foxy Boy 13; good business; fair performance. Mr. Plaster of Paris 16; large audience; performance fair. Easy Money 19. Dilger and Cornell co. 22-27.

CLEARFIELD.—NEW OPERA HOUSE (T. R. Clark, manager): Our New Minister 11 to S. R. O.; best attraction of the season. Victoria Burlesquers 15; good house; poor co. Murray and Mackey 18-20, opening with Dangers of a Great City to capacity. Other plays: Michael Strogoff and Driven from Home.

MEADVILLE.—ACADEMY OF MUSIC (E. A. Hempstead, manager): David Harum 11 to crowded house; good performance. Herald Square Opera co. 19; good attendance; performance unsatisfactory. Bennett-Moulton co. 22-27.

JOHNSONBURG.—ARMSTRONG OPERA HOUSE (Johnsonburg Amusement Co., managers): Our New Minister 17 opened season to capacity; excellent attraction. David Harum 22. Mr. Plaster of Paris 29.

MAUCH CHUNK.—OPERA HOUSE (Robert Heberling, manager): Watson's Orientals 12; business and performance good. The Volunteer Organist 16 to fair house; performance very good. When We Were Twenty-one 22.

TITUSVILLE.—OPERA HOUSE (John Cohen, manager): Brown-Hunton co. 11-13 to poor business; co. fair. Plays: The Cheerful Liar and My Uncle from Japan. Hearts of Gold 15 to poor business; co. fair.

LEBANON.—FISHER ACADEMY OF MUSIC (J. M. Neeley, lessee; George T. Bragg, manager): Robert B. Mantell in The Dagger and the Sword 15; good house; excellent co. Bertha Creighton in A Colonial Girl 16. Howard Kyle in Nathan Hale 20.

WARREN.—LIBRARY THEATRE (F. R. Scott, manager): Herbert Kelcey and Effie Shannon opened season in Sherlock Holmes 8; performance very satisfactory. David Harum 15; large house well pleased. At the Old Cross Roads 22. Robert Mantell 23.

FRANKFORD.—EMPIRE THEATRE (Dr. William H. Lenz, manager): Season opened 11-13 with Mam'selle 'Awkins; business good; fair co. Bolliver's Busy Day 15-17 pleased capacity house. Wormwood 18-20.

SUNBURY.—NEW CHESTNUT STREET OPERA HOUSE (James C. Fuller, manager): Robert Mantell 13 in The Dagger and the Cross to capacity; audience pleased. Fleshlights 15 canceled. Side Tracked 19. The Fatal Wedding 20. Human Hearts 23.

MAHANOY CITY.—GRAND OPERA HOUSE (J. J. Quirk, manager): Nathan Hale 13 to fair business pleased. The Volunteer Organist 20. When We Were Twenty-one 22. Mam'selle 'Awkins 24.——HERRERT'S THEATRE (John Herbert, manager): Dark.

IRWIN.—OPERA HOUSE (H. L. Moorhead, manager): Season will open 18-20 with Dilger and Cornell. Maloney's Wedding Day 29. Blue Jeans 27. An American Gentleman Oct. 1. The Power of the Cross 6 did not appear.

CHAMBERSBURG.—ROSEDALE OPERA HOUSE (Frank Orr, lessee and manager): Dazie Rae 15; large and enthusiastic audience. Nathan Hale 20. Whose Baby Are You 27. Next Door 30. An American Hustler 14.

DU BOIS.—THE AVENUE THEATRE (A. P. Way, manager): Season will open 29 with The Messenger Boy.——SUMMER THEATRE (J. A. Bansel, manager): Sawtelle Dramatic co. 15-20 in East Lynne.

WEST CHESTER.—ASSEMBLY BUILDING (Davis Beaumont, manager): Foxy Grandpa 16 to large and well pleased audience. Under Southern Skies 20. The Volunteer Organist Oct. 8.

WAYNESBURG.—NEW OPERA HOUSE (J. W. Mussell, manager): Vogel's Minstrels opened season 15 to S. R. O.; excellent performance. A Wise Woman 22. Indiana Folks 24. Nathan Hale 29.

POTTSTOWN.—GRAND OPERA HOUSE (C. M. Vanderslice, manager): Podd'nhead Wilson 11; fair house. The Colonial Girl 15; fair house; good co. Foxy Grandpa 17; S. R. O.; fine co.

BELLE VERNON.—OPERA HOUSE (M. S. Hommel and Co., lessees: M. S. Hommel, manager): Victoria Burlesquers 20. Indiana Folks 22. Blue Jeans 24. The Gates of Justice 29.

MT. CARMEL.—BURNSIDE OPERA HOUSE (Joseph Gould, manager): Wormwood 4 opened season to good business. The Minister's Daughters 17 pleased good house. Human Hearts Oct. 2.

BROOKVILLE.—BELVEDERE OPERA HOUSE (A. P. Way, lessee; L. V. Deemer, business-manager): Season will open with David Harum 20. Vogel's Minstrels 2. Maloney's Wedding Day 17.

MILTON.—OPERA HOUSE (A. J. Blair, manager): The Orientals 15; large house well pleased. Side Tracked 22. Human Hearts 24. Murray and Mackey 29-Oct. 4.

SHARON.—MORGAN GRAND OPERA HOUSE (M. Belt, lessee; S. S. Vall, manager): Quinlan and Wall's Minstrels 13 pleased S. R. O. A Desperate Chance 19. The Game Keeper 24.

TOWANDA.—HALE'S OPERA HOUSE (C. T. Kirby, manager): An American Gentleman 19. Two Married Men 20, 24. Old St Stebbins 25, 26.

PITTSTON.—MUSIC HALL (C. C. King, manager): The Fatal Wedding 13; excellent performance to good business. When We Were Twenty-one 15.

COLUMBIA.—OPERA HOUSE (James Crothers, manager): Sam T. Jack's Burlesquers 13 canceled. Podd'nhead Wilson 15 canceled.

NORTH EAST.—SHORT'S OPERA HOUSE (Charles A. Rudgen, manager): Hearts of Gold opened season 10 to a good house.

LEWISTOWN.—TEMPLE OPERA HOUSE (H. A. Felix, manager): Wormwood 15 to fair audience pleased.

LEWISTOWN.—TEMPLE OPERA HOUSE (H. A. Felix, manager): City Club 16 to fair house.

WELLSBORO.—BACHE AUDITORIUM (Dartt and Dartt, managers): Hearts of Gold 20.

M'KEESPORT.—WHITE'S OPERA HOUSE (F. D. Hunter, manager): Kellar 13 pleased packed house.

RHODE ISLAND.

WOONSOCKET.—OPERA HOUSE (Josh E. Ogden, manager): The Cowboy and the Lady 11; good house pleased. A Night in Chinatown 13; good house and performance. The Frankie Stock co. 15-20; fair performance to fair house. Faust 22. The Span of Life 23. Wormwood 27. A Woman's Sacrifice 29. The White Diamond Oct. 1. The Moth and the Flame 2. Man to Man 4.

RIVERPOINT.—THORNTON'S OPERA HOUSE (J. H. Thornton, manager): Hilda Thomas in The Fisherman's Daughter 11; good performance to large house. Morrison's Feast 17. Frankie Stock co. 22-27.

WESTERLY.—BLIVEN'S OPERA HOUSE (C. B. Bliven, manager): The Cowboy and the Lady 6 to large house. The Belle of Richmond Oct. 7.

SOUTH CAROLINA.

CHARLESTON.—ACADEMY OF MUSIC (Charles W. Keogh, manager): The Telephone Girl 10; good house; disappointing performance. Yale's Devil's Auction 13 drew large house; production unusually good. Murray and Mack 18.——AUDITORIUM THEATRE (W. J. Dawling, manager): Hamilton Stock co. has been engaged for a season of drama at popular prices and opened 15 with The Shadow of Sin to S. R. O.

SPARTANBURG.—GREENWALD'S THEATRE (Max Greenwald, manager): Barlow Brothers' Minstrels 18. Black Patti Troubadours 20. Reaping the Harvest 22. The Other Fellow 23. The Girl from Cuba 27. The Lonely Widow 29. Bertha Creighton Oct. 2.

ORANGEBURG.—ACADEMY OF MUSIC (W. K. Sease and Co., lessees and managers): Season will open 22 with The Other Fellow, Black Patti Troubadours Oct. 1. A Runaway Match 8.

FLORENCE.—AUDITORIUM (Barringer and Caldwell, managers): Season will open 19 with The Lonely Widow. Harry West in The Other Fellow 20. Human Hearts 22. Black Patti Troubadours 30.

COLUMBIA.—THEATRE (Smithdeal and Brown, managers): Devil's Auction 11; good performance to large and enthusiastic house. A Night on Broadway 17.

SOUTH DAKOTA.

YANKTON.—NEW YANKTON THEATRE (Rudgers and Lusk, managers): Boston Ideal Opera co. 8-14, presenting Fra Diavolo, Said Pasha, The Bohemian Girl, Mikado, Martha, and The Beggar Prince to packed houses; pleased. The Chimes of Normandy (local) 18. Brown's in Town 19. Too Rich to Marry 26 canceled.

WATERTOWN.—NEW GRAND OPERA HOUSE (S. A. Briggs, manager): Brown's in Town 15; crowded house; fine performance. Midnight in Chinatown 17. McCarthy's Mishaps 18. Si Perkins 27. A Royal Sport 30.

TENNESSEE.

NASHVILLE.—THE VENDOME (W. A. Sheets, manager): Al. G. Field's Minstrels 12, 13 drew large and pleased audiences. Vendome Stock co. opened season 15-20, presenting Sowing the Wind to large audiences; the co. was well received and each member deserves credit. A Texas Steer 22-27.——GRAND OPERA HOUSE (Mrs. T. J. Boyle, manager): Boyle Stock co. in Rosedale 15-20, pleasing large audiences. Mistress Nell 22-27.

CHATTANOOGA.—NEW OPERA HOUSE (Paul R. Albert, manager): National Stock co. 8-13; business and performances good. Plays: A Man of Honor, A Man of Mystery, My Girl from Dixie, Perk's Bad Boy, A Man of Mark, The Counterfeiters, and Wicked London. Al. G. Field's Minstrels 15; S. R. O. A Stranger in New York 19. A Trip to Chinatown 20. Captain Jinks of the Horse Marines 22. Boston Ideal Opera co. 23-27.

MURFREESBORO.—ITEM: The Citizens' Amusement Co. are completing the new theatre. Avent, Fox and Little, former managers of Moore's Opera House, will manage new house. The building is designed by Frank Cox, of Cox Brothers, Chicago, who will also furnish the scenery. The theatre will be heated by hot air and lighted by gas and electricity.

CLARKSVILLE.—ELDER'S OPERA HOUSE (James T. Wood, manager): Anna Marvin Stock co. 15-20 opened in A Man of Mystery to S. R. O. Dewitt Miller, lecturer, Oct. 1. The Quarter Hours 2. Lyon's National Stock co. 6-8.

MEMPHIS.—GRAND OPERA HOUSE (A. B. Morrison, manager): Hamlin' Stock co. in Lost, Twenty-four Hours, 15-20 to good business. A Soldier of the Empire 21.——LYCEUM THEATRE (Frank Gray, manager): Al. G. Field's Minstrels 19-20.

TEXAS.

SAN ANTONIO.—GRAND OPERA HOUSE (Sidney H. Weis, manager): Bronson Stock co. 7-13, presenting The James Boys, The Two Orphans, and The Dalton Gang to S. R. O.; week co. Eddie Trayers Vaudeville co. 14-18. Over the Fence 20. Richards and Pringle's Minstrels 21, 22. McFadden's Flats 23.——EMPIRE OPERA HOUSE (James T. Brady, manager): Ewing-Taylor co. 7-18 in Home, Sweet Home, A Messenger from Jarvis Section, Dens and Palaces, Drifted Apart, My Old Kentucky Home, and Tracy, the Outlaw; fair co. Virden Theatre co. 14-20.

BONHAM.—STEGER OPERA HOUSE (V. Steger, manager): Spanish Concert co. 16. A Prince of Liars Oct. 2. The Telephone Girl 12. Ollie Mack in Pickings from Puck 21. Ashley Rush Comedy co. Nov. 3-8. Human Hearts 10. Whose Baby Are You 12. Thelma 24. My Friend from Arkansas Dec. 5. The Diamond King 11. Casey's Troubles 12. Curtis Comedy co. 15-20. Hans Hanson Jan. 5. Flanigan's Ball 9. A Runaway Girl 20. Who, What, When Minstrels 21.

DENISON.—OPERA HOUSE (M. L. Epstein, manager): Curtis Comedy co. 15-20 drew excellent business, presenting A Wild Goose Chase, The Senator's Daughter, Utah, The Kentucky Girl, Down on the Farm, Lost and Won, The Pickards, and Keiffer and Diamond. Richards and Pringle's Minstrels 9 to good business pleased. Spanish Concert co. 17.——WOOD LAKE CASINO: Edison's biograph 15-17 (Fair week).

FORT WORTH.—GREENWALL'S OPERA HOUSE (Phil Greenwall, manager): The Perschi-Baldini co. opened season 8-13 to full house, presenting The Slaves of Russia. At The Stroke of One, Young Mrs. Winthrop, A Bowery Boy, A Georgia Cracker, and Jesse James, the Bandit King. Richards and Pringle's Minstrels 23 to S. R. O. pleased.

WACO.—THE AUDITORIUM (Lewis Plunkett, manager): Townsend Vaudeville co. 8-13 failed to appear. Dark 12-17. Richards and Pringle's Minstrels 17.——THE GRAND (Hoff and McNeil, lessees and managers): Mr. and Mrs. John T. Chick Vaudeville co. 6-13 to large and well pleased audiences. Jesse James in Missouri 15, 16.

HOUSTON.—SWEENEY AND COMBS' OPERA HOUSE (Greenwall Circuit Co., lessees; E. Bergman, manager): Hoyt's Stock co. 8-13, presenting A Legal Wrong, An American in Europe, London Life, A Boy Wanted, A Live Man, The Field of Honor, A Man from Texas, Down the Slope, and The James Boys to large and well pleased audiences.

GALVESTON.—GRAND OPERA HOUSE (M. C. Michael, manager): Hoyt Comedy co. 14-20 opened with A Legal Wrong and The Field of Honor to large business; specialty features are generously introduced; performances pleased. Leon Herrmann 16. Over the Fence 17. Hoyt Stock co. 18-20.

TEXARKANA.—HARDIN OPERA HOUSE (James F. Drake, manager): Over the Fence 9 to large business. Spooner Dramatic co. 15-27 (except 20). Pickings from Puck 20.

PALESTINE.—TEMPLE OPERA HOUSE (W. E. Swift, manager): Marie Fountain Theatre co. opened season 8 to S. R. O.; good co. The Tycoon 9. His Innocent Wife 9. Comrades and In Old Vermont 10. Virginia 11. The World Against Her 12. The Two Orphans and In Old Vermont 13. Dark 15-20.

GAINESVILLE.—BROWN'S OPERA HOUSE (George V. Brown, manager): Season will open with the Payton Sisters 22-24. The Burglar and the Waif 27. Over the Fence 29. Bruntz's Dramatic co. 30-Oct. 4.

PITTSBURG.—OPERA HOUSE (Hess and Goldberg, lessees): Payton Sisters' Comedy co. 11-13 to fair business. Jesse James in Missouri 27. Harry Ward's Minstrels Oct. 11. Pickings from Puck 14. Murray and Mack 29.

BRYAN.—GRAND OPERA HOUSE (John B. Mike, manager): Season opened Aug. 25-30 with Marie Fountain co; good houses and performances. Spanish Concert co. 6 pleased fair house. Mr. and Mrs. John T. Chick 15, 16. A Hoosier Daisy 19.

BEAUMONT.—KYLE OPERA HOUSE (T. M. Weiss, manager): Leon Herrmann 15; large house; satisfactory performance. Over the Fence 16. McFadden's Row of Flats 22. Pete Baker 25. Pickings from Puck 27. Tim Murphy 29.

CLARKSVILLE.—TRILLING OPERA HOUSE (C. O. Gaines, manager): Over the Fence 11 to good business; performance satisfactory. Spanish Concert co. 22. Gentry's Dog and Pony Circus 23.

SHERMAN.—OPERA HOUSE (L. Sarasen, manager): Richards and Pringle's Minstrels 8 to packed house; performance satisfactory.

HILLSBORO.—LEVY OPERA HOUSE (Murphy and Dacy, managers): Season will open with Rusco and Holland's Minstrels 15.

BRENHAM.—GRAND OPERA HOUSE (Alex. Simon, manager): Season will open 30 with Pickings from Puck. Georgia Minstrels Oct. 7.

HENDERSON.—OPERA HOUSE (Syd. De La Mar, manager): Payton Sisters' Comedy co. 8-10 to good house; performances fair.

GREENVILLE.—KING OPERA HOUSE (Walter Bean, manager): Rusco and Holland's Minstrels 10 opened season to S. R. O.

DENTON.—WRIGHT OPERA HOUSE (C. H. Donahower, manager): Payton Sisters 25-27. Over the Fence 30.

BELTON.—GRAND OPERA HOUSE (A. J. Embree, manager): Season opened 11 with The James Boys in Missouri to pleased house.

DALLAS.—THEATRE (George Auy, manager): Season will open 25 with Perschi-Baldini co. Leon Herman 18.

AUSTIN.—HANCOCK OPERA HOUSE (George H. Walker, manager): Dark 8-13.

TYLER.—GRAND OPERA HOUSE (A. Hicks, manager): Krause-Taylor co. 15-20.

PARIS.—PETERSON THEATRE (W. E. Knight, manager): Over the Fence 10 to fair business pleased.

UTAH.

SALT LAKE CITY.—SALT LAKE THEATRE (George D. Pyper, manager): The Penitent 10.——GRAND THEATRE (Gonce and Hammer, managers): Lost in London 10-13 pleased good houses.

PARK CITY.—DEWEY THEATRE (F. J. McLaughlin, manager): Lost in New York 10 pleased crowded house. Thelma Oct. 3.

VERMONT.

BURLINGTON.—HOWARD OPERA HOUSE (Mrs. W. K. Walker, manager): Howe's Moving Pictures 13; good business. Mildred Holland and a capable co. presented The Power Behind the Throne 15 to capacity. 'Way Down East 17 to crowded house. Hi Henry's Minstrels 23. The Pride of Jennico 27. When We Were Twenty-one 29. The Cowboy and the Lady 30. Are You a Mason Oct. 4. Phinney's U. S. Band 8.

BENNINGTON.—OPERA HOUSE (Goldsmith and Wood, managers): At Valley Forge 15 failed to please small audience. Mildred Holland in The Power Behind the Throne 22. Stetson's U. T. C. 25.——ITEM: William H. Loomis has taken the management of Library Hall.

ST. ALBANS.—WAUGH'S OPERA HOUSE (T. R. Waugh, manager): Mildred Holland in The Power Behind the Throne 13; finished production to good house. 'Way Down East 15; large business. Thomas P. Kelley's Big Lady Minstrels 19.

BARRE.—OPERA HOUSE (W. W. Lapoint, manager): 'Way Down East 16 pleased S. R. O. Hi Henry's Minstrels 22. At Valley Forge 24. New York Day by Day 28. The Cowboy and the Lady 29.

BRATTLEBORO.—AUDITORIUM (George E. Fox, manager): At Valley Forge 16; play and co. fair; small house. Are You a Mason 25.

BELLOWS FALLS.—OPERA HOUSE (John E. Brennahan, manager): Dark 15-20. Howe's moving pictures 23. Are You a Mason 28.

WOODSTOCK.—MUSIC HALL (George F. Hall in An American Hustler 12 to crowded house, pleased. Howe's Moving Pictures 24. Stetson's U. T. C. Oct. 2.

VIRGINIA.

RICHMOND.—ACADEMY OF MUSIC (Thomas G. Leath, lessee and manager; Charles Rex, business-manager): Black Patti Troubadours 11 doubled box business of the year before. A Stranger in New York 15 pleased large audience. A Trip to Chinatown 16 to good business; satisfactory performance. Captain Jinks of the Horse Marines pleased 17; performance excellent; business good. On the Quiet 20. St. Ann 22. Mrs. Bruce in Uneeda 23, 24. A Colonial Girl 25. Shay Opera co., presenting Faust, Il Trovatore, Cavalleria Rusticana and Pagliacci, 26, 27.——BIJOU THEATRE (John Wells, manager): Season opened with Hunting for Hawkins to very large business. Powell Stock co. 22-24 in The Liars. Only a Shop Girl 25-27.

NORFOLK.—ACADEMY OF MUSIC (Thomas G. Leath, lessee; A. B. Daubarry, manager): Black Patti's Troubadours 12; business and performance satisfactory. Elizabeth Kennedy in Captain Jinks 15; performance very good; business satisfactory. On the Quiet 18. Mrs. Bruce in Uneeda (first production) 22. Gordon-Shay Opera co. 24, 25. Beatrice Creighton 26.——THE GRANBY (John Wells and Otto Wells, managers): One of the best performances ever given at this house was presented 15-20 to S. R. O. by the Fawcett Stock co. in The Liars. Manager Wells deserves much credit for giving his patrons such a co. at popular prices. The Shop Girl 22-27.

CHARLOTTESVILLE.—AUDITORIUM (J. J. Lyterman, manager): Black Patti's Troubadours 6 to good business. Harry West in The Other Fellow 15 to fair business. Rosenio-Sale Dramatic co. 17 pleased fair audiences. Johns Gaun Opera co. 20. Charles B. Hanford 24. Paul Gilmore 27. Gordon-Shay Grand Opera co. 28. Girard Stock co. Oct. 6-11.

PORTSMOUTH.—LYCEUM THEATRE (Thomas G. Leath, manager): Human Hearts 11; large and satisfied audience. Black Patti's Troubadours 13; good house and performance. Captain Jinks of the Horse Marines 16; poor house; performance not up to expectations. Beatrice Creighton 24. Her Lord and Master 25. The Tyranny of Tears Oct. 2.

NEWPORT NEWS.—ACADEMY OF MUSIC (Thomas G. Leath, lessee): Human Hearts 19; performance good; packed house. A Stranger in New York 12; full house pleased. A Trip to Chinatown 13 to S. R. O.; very good co. On the Quiet 16. Gordon-Shay Opera co. 22. Bertha Creighton 24. Helen Grantley 25. St. Ann 27.

LYNCHBURG.—OPERA HOUSE (F. M. Dawson, manager): Murray and Mack 11; packed house; performance very good. Captain Jinks of the Horse Marines 18.

STAUNTON.—OPERA HOUSE (Bertram and Shultz, managers): Mabel Paige 22-27. Paul Gilmore 30. Peck's Bad Boy Oct. 6. The Girl and the Judge 8.

ROANOKE.—ACADEMY OF MUSIC (Leath and Wells, lessees and managers): Captain Jinks of the Horse Marines 19. Saint Ann 23. Mrs. Bruce 24.

DANVILLE.—ACADEMY OF MUSIC (O. A. Neal, manager): The Other Fellow 15 pleased fair house. A Runaway Match 16.

PETERSBURG.—ACADEMY OF MUSIC (William E. French, manager): Human Hearts 13 pleased small house. Gordon-Shay Opera co. 23.

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PITTSBURG DISPATCH, Sept. 9.—The Barbara Frietchie of Eva Taylor goes far to prove that the new leading woman of the Grand has exceptional ability. In the first act is demanded power to hold an audience through personal favor, combined with a knowledge of the rarest arts of bewitching womanhood. In these particulars Miss Taylor surprised her audiences while she charmed them. The love scene on the doorstep of the old house in Frederick, Maryland, in the first act of Clyde Fitch's interesting drama, was deliciously portrayed by Miss Taylor. Again in the second act, a scene full of intense dramatic force, Miss Taylor showed exceptional power. She is a woman of remarkable gifts, who promises much for the present season at the Grand.

PRESS, Sept. 9.—Miss Taylor had the title-role. Again she showed her unusual ability and completely won the hearts of her audience. Especially in the third and fourth acts was she strong, showing that in tragic parts she is capable of great efforts.

BULLETIN, Sept. 13, '02.—The love scene on the doorstep of the old residence at Frederick, Md., was as pretty a bit of love-making as one could care to see. Miss Taylor playing the sweetest and most sympathetic of Barbaras. Her best work is done in the second act when she bids good-bye to Captain Trumbull at the minister's house, and later when two Union soldiers, deserters, wait to shoot down Captain Trumbull.

TIMES, Sept. 9.—Eva Taylor decidedly improves on acquaintance. Her work last evening compared favorably with any Barbara seen here, particularly in the two strong scenes in the third act and in the last.

LEADER, Sept. 9.—An enthusiastic reception was given Miss Eva Taylor, the new leading woman, who made a very winsome Barbara, and continues to show great ability.

PITTSBURG DISPATCH, Sept. 14.—Especially pleasing was the achievement of Miss Taylor as Barbara. After seeing Miss Marlowe in the part I did not think any one could even be interesting in that first act. But Miss Taylor was a great deal more than that. She gave the betrothal scene a tenderness and gentle charm that did not fall short of the original in effectiveness. Such a Barbara might have clothed the fires in a frozen saint. That Miss Taylor has strong dramatic power was the evident in the succeeding acts. She has a most sympathetic face and knows how to express a variety of emotions with discretion and telling force. Judged by last week's performance the Grand has a find in its present leading woman.

CHRONICLE TELEGRAPH, Sept. 9.—The role of Barbara was written for Julia Marlowe and it should require a wide range for the actress who has ability to portray emotional characters. Miss Eva Taylor made her appearance in this part yesterday and it is safe enough to say that she gave a most artistic representation. She made Barbara, a woman of tireless, lovable, charming personality. It did not take long for Miss Taylor to win the sympathies of the audience, which remained and cried with her throughout the entire production. No finer compliment or better tribute could have been paid an artist than that awarded Miss Taylor yesterday by her hearers. The patrons of the Grand are more than pleased that she is to take the leading lady's roles this season.

GAZETTE, Sept. 9.—In the title-role Eva Taylor has an opportunity for the display of really human emotions. Her Barbara is delightful in its gentleness, and in the portrayal of the scene she attains great heights. She has a sweet voice and a talent for artistic work. She showed to-night that she is the equal of her predecessors. She can count among her admirers many who have seen and heard her in the character of her lamented predecessor, Julia Marlowe, and she will be welcomed by many patronizers as an old friend. She is capable of creating a favorite in her part. Her support is excellent. Mr. Bowers as Frietchie, and Mr. Lyon as Captain Trumbull, are both clever actors. Miss Bowers as Sister Maria is also entitled to praise. A capable cast, who received many curtain calls. A notable event in the history of the Grand. A capable actress who watched her performance with great interest said that the actress appeared to be a Julia Marlowe, as that performance was the best ever given by that lamented star. Either way Julia Taylor may rest in peace with the knowledge that her work in the character was equal to a great many of her work. The audience was not to be outdone in generosity either. She is fortunate in having a vivacity in curtain calls. She is fortunate in possession of brilliant costumes. They look to advantage in the beautiful appointments. She gives you the idea from the outset that she is really playing Barbara Frietchie, and is so absorbed by the thought that quite naturally and unconsciously she becomes for the moment her heroine.

RIUM (J. J. Leterman, manager): The Other Fellow 15 to good business.

WINCHESTER.—THE AUDITORIUM (Fred H. Hable, manager): Uncle Hen 17; large audience; pleased. The Strange Adventures of Anna Hunter 27.

HARRISONBURG.—ASSEMBLY HALL (W. A. Brotheaits and Co., managers): Berman-Solo 19. Mabel Paige Oct. 1.

WASHINGTON.

WHATCOM.—BELLINGHAM OPERA HOUSE: The Toy Maker opened season 5 to S. R. O.; fine performance. Beach and Bowers (under canvas) 6 drew large crowd.——ITEM: The new Opera House being built here by Jacob Beach will be finished about Nov. 1. It will be one of the finest houses on the coast, seating 1,200 people and will cost about $125,000.

SPOKANE.—AUDITORIUM (Harry C. Hayward, manager): McIlwan, hypnotist, 8-13; good entertainment; large business.——SPOKANE THEATRE (Dan L. Warner, manager): McCarthy's Mishaps 8, 9; fair performance and business.

TACOMA.—THEATRE (Colonel Hellig, manager): Dark 6-12.——LYCEUM (Dean B. Worley, manager): Thelma 7, 8 to excellent business. Belasco-Grover Juvenile co. 12, 13 pleased large crowds.

WALLA WALLA.—THEATRE (Charles F. Van De Water, manager): Gorton's Minstrels 8; good house; co. fair. Waldemann Stock co. 15-20. James Neill co. 20.

WEST VIRGINIA.

WHEELING.—COURT THEATRE (H. B. Frankheim, manager): Lovers' Lane 11-13; S. R. O.; excellent business. Primrose and Dockstader's Minstrels opens pleased. Primrose and Dockstader's Minstrels opens pleased. Primrose and Dockstader's Minstrels opens pleased

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